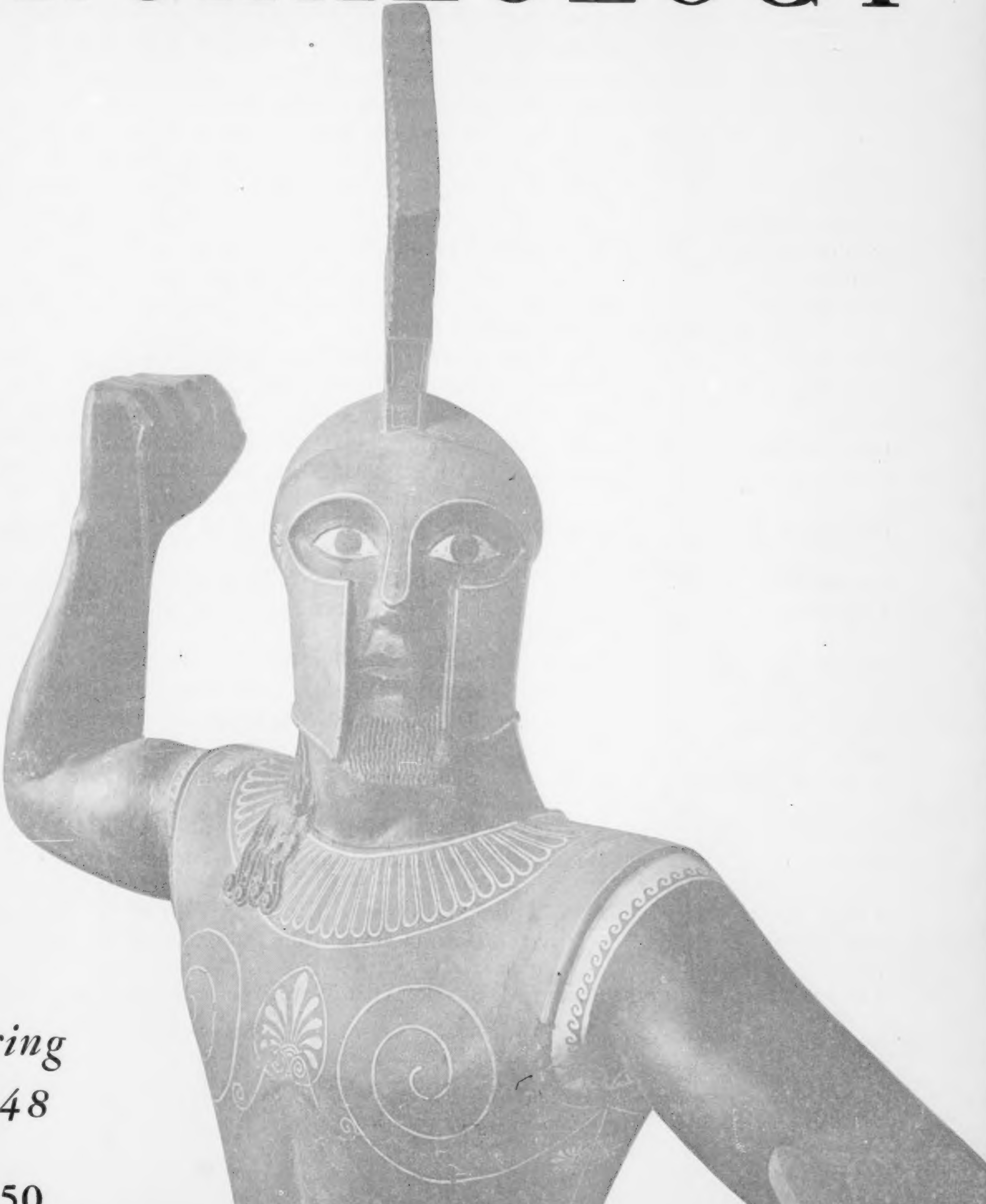
ARCHAEOLOGY



Spring 1948

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ARCHAEOLOGICAL INSTITUTE OF AMERICA

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(Secretaries are requested to notify the editor of Archaeology *of any corrections or changes in this list. It is planned to print a revised listing at least once in each volume.)*

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ARCHAEOLOGY

A MAGAZINE DEALING WITH THE ANTIQUITY OF THE WORLD

PUBLISHED QUARTERLY BY THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

VOLUME 1, NUMBER 1 — MARCH 1948

Spring 1948

EDITORIAL AND BUSINESS OFFICES:
ARCHAEOLOGY,
WASHINGTON SQUARE COLLEGE,
NEW YORK UNIVERSITY,
NEW YORK 3, N. Y.

ARCHAEOLOGY is published in March, June, September and December by the ARCHAEOLOGICAL INSTITUTE OF AMERICA, Andover Hall, Cambridge 38, Massachusetts.

Subscription, $6.00 per volume in the United States. Single numbers, $1.50.

Printed by the T. O. Metcalf Company, Boston, Massachusetts.

CELT FROM ASINE

The Stone Age is so called because in the long, grim struggle to master his environment, primitive Man found that flint and certain other kinds of stone could be fashioned into crude weapons and useful household tools, and littered his cave shelters and camp sites with relics of their manufacture: cores, flakes, rejects, damaged pieces, and successful products. For generations our study of the Palaeolithic and Neolithic periods was almost wholly limited to the typology of the stone artifacts which were considered to be their chief distinction.

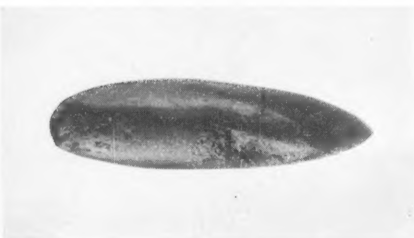
Flint, which could be flaked so artfully into useful shapes, had an inevitable defect: a tool might flake in use, capriciously, and destroy itself. After two hundred millennia of experiments, Man introduced a new fashion: tools of non-flaking stones, jadeite, nephrite, diorite, ground to shape and polished, and a new industrial art had been born. These polished stones provided a name and one criterion for the New Stone age, though this period now depends so much more upon study of the potter's fecund art that we may better know it as the Ceramic age.

Then someone discovered how to smelt and cast copper; but for many centuries afterwards metal tools were rare and so expensive that craftsmen in rural areas went on using stone adzes and chisels, and kept alive the knack of their making, so that celts like the one reproduced above are found in Bronze-age as well as in Neolithic communities.

Later cultures lost the knowledge of their use; but they continued to be found on hill slopes, especially after thunderstorms, when they might be regarded as the spent nuclei of thunderbolts, handled with appropriate respect, inscribed with mystic symbols, and made into amulets.

The small celt pictured was found in 1927, on the shoulder of a rocky hill above the Bronze-age site of Asine, on the east coast of the Peloponnesus. It is of serpentine. Such celts were used as chisels (the word is from Latin *celtis* 'chisel' and has no reference to the Celtic peoples), and were often hafted in a hollow bone, such as a thigh bone, of suitable size; some have been found with the haft still attached. This one was found quite without intent, and out of archaeological context, so that while it is nice to think it might be Early Helladic, it could equally be Mycenaean.

The photograph above, twice life size, and the 1 : 1 profile view, were made for this issue of ARCHAEOLOGY *by* REUBEN GOLDBERG *of the University Museum, Philadelphia, who also made the photograph of the Metropolitan Museum of Art's terracotta warrior shown on the front cover.*



ARCHAEOLOGY

THE authors have written, the Editor has edited, the printers have printed. As this page opens, a new magazine makes its bow.

No one reads a foreword, especially when there are pictures elsewhere to look at. A little family genealogy and gossip should fill the page. *Archaeology,* then, has a single distinguished ancestor, a slightly dubious but popular parent, and two second cousins. One of the cousins, a German, has died. The other is living quietly in England.

The ancestor was *Art and Archaeology,* which succumbed, much bewailed, in 1934. It was an ideal ancestor: striking in appearance, not lacking in worldly goods (it had a circulation of about 10,000), mild and agreeable, the photographs already a little old-fashioned. *Art and Archaeology* met a sad accident, else it would still be published today; its human supporters died without providing for successors.

The immediate forebear of *Archaeology* is a sheet called the *Newsletter.* The *Newsletter* was first published as an experiment. It had, and has, no subscribers. It is meant to be given away and then thrown away. The humble mimeograph prints the pages. We tried publishing the *Newsletter* because, as I say, we wanted to see what would happen. JOTHAM JOHNSON took hold as Editor; he wrote it, cut the stencils, and mailed it. The *Newsletter* was meant solely for archaeological news, but no one knew how much news there would be. For the first issue, there was plenty, and each item had to be cut until it was terse. The second number also, when reduced, left plenty of news for a third; the third was crowded when it appeared. And so on, through a year. An extra number (the seventh) was needed to care for accumulated summer news, and even this had to be compactly packed.

From this test, it was clear that archaeological news was abundant. JOTHAM JOHNSON'S editing did the rest, and in a word the *Newsletter* became so popular that now we don't dare to discontinue it. Despite the new magazine, the *Newsletter* will continue to be issued just as before — quickly, tersely, same Editor, same format; a throw-away sent to all Members. But of course there will be fewer issues.

Archaeology, apart from this slightly queer parent, and apart from its respectable but distant British cousin, is alone in the world. It has no competitor. No other technical magazine exists which similarly draws upon all the world's archaeology, using the re-

sources of modern photography and all the other features which America can put into it today.*

It seems to me that now more than ever — despite technology, or because of it — people are generally becoming over-absorbed in today's problems. Their minds move in fixed and regular patterns; that is why the innocent word "pattern" is so much used. Patterned minds are like city dogs: they need a run in the woods and fields. Some such wholesome, recreative interest *Archaeology* can perhaps provide for any and all of us. It may give the mind release from the tyranny of the present, and let it run in air that is fresh because there is no care in it. The mighty cultures of the past issued from turmoil, but contemplation of them now gives serenity. Not a day passes but somewhere in the world some brighter light is lit to give us sharper clarity and truer perspective about our own past. From enjoyment of the good and amusing things of the past, we ought to return to the present refreshed and broadened in experience, and so better able to create a happy future.

STERLING DOW

WHO EXCAVATES?

HERE is a partial answer to one of the questions most often asked about Archaeology. Archaeological excavations are sponsored by various agencies, museums, universities, archaeological schools, antiquarian societies, and individuals, and in varying degrees of altruism. The universities and schools dig quixotically, for the advancement of knowledge, and wherever the gaps in knowledge are most glaring, with considerable unconcern for the museum appeal of the finds or whether antiquities laws permit their export. Museum boards, on the other hand, are normally compelled to stipulate visible and tangible returns. This leads to agreeable diversity in the selection of the countries and sites to be explored.

On one aspect, however, museums and universities agree: Routine services come first. The halls must be lighted and warmed, floors swept, leaking roofs repaired, instruction at several levels provided, telephones answered, letters written, bulletins printed, and books

* *Archaeology* will have no footnotes, but your genealogist makes an exception to mention the *American Journal of Archaeology*.

The *AJA* belongs to a different, older, more scholarly family. With over 60 years behind it, this journal is now expanding to publish brief and readable summaries of all articles in all scholarly archaeological journals; also systematic summaries of news from all the great archaeological areas, as well as articles of its own, and reviews of books. It will also issue book-length *Monographs* from time to time. The *AJA* will thus supplement *Archaeology*, and the Institute's publications will be:

American Journal of Archaeology and its *Monographs:* Material in precise, assimilated, final (or semi-final) form.

Archaeology:
Valid but not exhaustive articles, written by experts for readers not technically equipped.

Newsletter:
Spot news for everyone.

shelved. Digging is therefore a stepchild, in the sense that, ordinarily, funds for such work are available only when the institution has an operating surplus after paying fixed charges.

Museums, and other institutions primarily archaeological, derive their income from interest on endowment, membership fees, private benefactions, and, in negligible amounts, from such services as the sale of publications, photographs, and reproductions; a few state and municipal institutions depend principally on appropriations from revenue—taxpayer's money. Universities and the schools have sometimes been able to support expeditions from general funds, but in the long run most such enterprises have been the result of special donations.

In the twenties several circumstances combined to make relatively large sums available for archaeology: general prosperity, the interest excited by the sensational discoveries at Tut-Ankh-Amun's tomb and at Ur, and, as a consequence of World War I, increased sensitivity to alien cultures. Add to this a tax scale favorable to the accumulation of private wealth, and the archaeological millennium appeared to have arrived.

It was short-lived. In the thirties private contributions dwindled to a trickle, memberships dropped off, principal funds evaporated, many expeditions closed down, and most institutions kept afloat only by the most heart-breaking economies. These conditions were relieved by the war, it appears, because manpower problems afforded a valid pretext to suspend some services normally considered essential, and trained staff members readily found employment in the armed services, the government, and private industry.

Now we have peace, somewhat wobbly, to be sure, but a political situation permitting foreign expeditions, and a high level of employment; conditions which suggest a new wave of archaeological activity. For the moment we have nothing of the kind; some government-supported institutions are thriving, in indirect consequence of high tax collections, but with corporation profits held to a close margin, and income taxes deliberately confiscatory, private gifts, while helping to make up the operating deficits of museums and universities and supporting several vital expeditions, are not generally substantial enough to finance large-scale field work.

There are those who hold that all Archaeology has to do is to sit tight until after this fall's elections, when all problems will automatically solve themselves. This attitude is not to Archaeology's best benefit. No matter which party is in power, there is no assurance that the international situation will make it either advisable or desirable to reduce expenditures or payments on the national debt to an extent which will permit major revision of the tax scale.

On the whole, it seems to us that those institutions are serving themselves and society best which have cheerfully set about enrolling multitudes of individual annual members. To attract and hold them, museums, and institutions like ours and the daughter schools, must pay unceasing attention to the interests and needs of citizens at large; and in this they are finding their intellectual as well as their physical salvation.

Mr. Lethbridge is a noted excavator and author, a Fellow of the Society of Antiquities, and Honorary Keeper of Anglo-Saxon Antiquities at the University Museum of Archaeology and Ethnology, Cambridge. Here he tells of an Anglo-Saxon ship burial discovered in 1939 at

SUTTON HOO

BY T. C. LETHBRIDGE

The burial mounds of Sutton Hoo stand on the low, sandy, heath-covered country which forms the eastern bank of the estuary of the Deben, in East Anglia. They form a little group of eleven barrows and have all the appearance of being a family burial ground. The river Deben is smaller than the Orwell, some seven miles away to the westward, but Woodbridge Haven at its mouth is well known to yachtsmen. Woodbridge itself above, and on the opposite bank to Sutton Hoo, has still enough water to float any galley ever built.

Some of the mounds at Sutton Hoo had been already excavated under the direction of GUY MAYNARD, of the Ipswich Museum, with the permission of the owner, the late Mrs. PRETTY. Some were shown to have been already rifled, but in one traces of a boat were found which contained a few objects of the Anglo-Saxon period. In 1939 work was started on the largest mound of the group. It was soon realized that this contained a vessel of considerable size, and the work of excavation was put into the hands of C. W. PHILLIPS, Fellow of the Society of Antiquities, whose experience in excavations, notably the Skendelby and Royston long-barrows, is great.

Remarkable Ghost

It was at first thought that a Viking ship had been discovered, such as those of Oseberg, Gokstad and Tune in Norway, but as the work advanced it became clear that Mr. PHILLIPS was dealing with something different. It should be appreciated that the ship as such no longer existed. All the timbers and planking had rotted away, leaving only the iron rivets which had fastened the vessel together. The nature of the sand in which the ship had been buried was such, however, that with careful handling the filling fell away from the outside of the boat, and left the outlines of the nine rows of planking and ribs clearly visible. Great skill was shown by the excavators, and as a reward they produced the ghost of a remarkable vessel. Not only did they produce this ghost, which could be accurately measured and exactly planned, but they also showed that a wooden grave chamber had been constructed amidships, exactly paralleled by those found in the burials of Oseberg and Gokstad, which can still be seen in the Museum at Oslo.

The galley herself was a remarkable sight. She was 80 feet long and 14 feet in beam, with high curving stem and stern posts. When seen in the mound she reminded me more of a great canoe than of a plank-built vessel. I was just back from Iceland where I had the opportunity of examining the old ten-oared cod fishing boats, which are linear descendants of the Viking ships. This great galley of Sutton Hoo could not be compared with them. She looked so delicate in comparison and so lightly constructed that one wondered how she could have lived long in the uncertain weather of the North Sea. She was not, however, anything completely new to science. In a bog at Nydam in Slesvig, the Danes had already found two vessels of this type which are well known to all those interested in the evolution of ships. The Sutton Hoo vessel was much larger. She pulled 28 oars as against the 30 of the best known Nydam boat, which was 73¾ feet long and 10 feet in beam. A contemporary carving of just such a vessel, showing the oarsmen sitting high on their thwarts, is also known from Uppland in Sweden. The tholes, which once held the rope or rawhide beckets through which these oars passed, could be sometimes detected along the gunwale of the Sutton Hoo ghost. The iron spikes by which they had been fastened to this gunwale could also be clearly seen. It was thus possible to estimate how many oars were used. It has been inferred that there was some form of counter or overhang at the stern of the Sutton Hoo galley. This, I think, may be accounted for in another way. The vessel had been old at the time she was buried, as could be seen by the extra bolts along the line of her keel, where a new piece had at some time been scarfed into position. The idea of a

counter stern may well have been due to the impression of the upper planking which had sprung away from the stern post, as so often happens when an old boat lies rotting on the mud.

The Wooden Burial Chamber

The vessel had no true keel, in the sense of a modern vessel, and no deep projecting false keel to give her a grip on the sea. She was as nearly round-bottomed as can be conveniently constructed of wood. Although perhaps 200 years later in time than the Nydam boats, she had no appreciable improvements in her construction; while the Kvalsund ships of Norway, in the sixth or seventh century, had already developed many of the qualities which made the Viking longships seaworthy, and were already provided with a quarter-rudder with a sound method of attachment, the Sutton Hoo galley still retained, it seems, a simple form of steering paddle slung in ropes like those of Nydam. She was a huge, primitive galley and thoroughly out-of-date at the time she was buried. But she may have been, and she probably was, very old at the time. There is more to it than that, however. She was a type of vessel more familiar in the waters of the Baltic than those of Norway. This is an important matter when we come to study the objects found within her.

There was, as we have seen, a wooden burial chamber amidships. It was a kind of wooden tent, with a ridged roof. This roof had rotted and fallen with the weight of soil above it on to the rich collection of objects placed inside. It has been thought that no body was included in this wooden tent and that the whole burial was a form of cenotaph to some chief who fell far away from home. Of this conclusion, which is based on the absence of human bones, I am in great doubt. Many Anglo-Saxon graves, which I have excavated in similar sandy soil, have contained little or no trace of bone. In some nothing but the crowns of the teeth remained. In cases where half the body had been buried in a sand pipe and half in the chalk, no bones could be observed in the sand, while the part of the skeleton which lay in the chalk was well preserved.

At Sutton Hoo all the equipment of a warrior was found in the natural positions it would have occupied had he been buried sitting in his vessel. There was his helmet, his shield and his sword, the great gold and garnet clasps which adorned his sleeves, his belt buckles, his purse with its hoard of 40 Merovingian gold coins. All these were in the reasonable positions they might have been expected to occupy if the body had decayed there naturally and had then been overwhelmed by the falling roof.

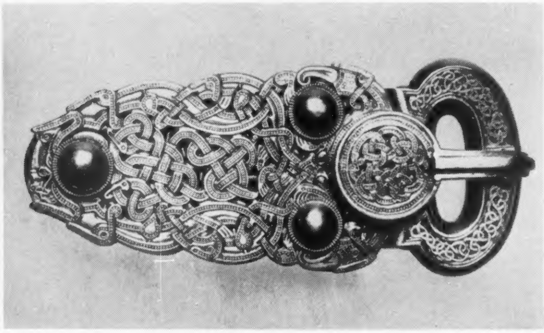
This is a small matter, but it is one which must be considered if an attempt is made to identify the burial with a cenotaph to a chief who died in a foreign land. I feel myself that a man was buried there and that he was probably accompanied by the bodies of horses, hounds, cattle and even thralls, all of which have vanished through the action of the acids in the soil. Who this man was is another matter and it is one which will probably never be answered. It is not even possible to say with certainty that he was an Anglo-Saxon.

British Museum photograph

FIGURE 1. STEEL HELMET, COVERED WITH THIN PLATES OF BEATEN BRONZE, FROM THE ANGLO-SAXON SHIP BURIAL AT SUTTON HOO, EAST ANGLIA, AS RESTORED.

The treasures which surrounded this chief—some say he was a king, but we have no proof of this—were of a remarkable and varied character. They varied greatly in age and also in origin. There were silver dishes, bowls, hanging bowls, musical instruments and articles of personal adornment, and then there was the armor and the weapons. One great dish can be identified at once, for it has the stamp upon it of the Byzantine Emperor, Anastasius I, and must have been made in his domain between the years A.D. 491 and 518. There are silver bowls of the same period and probably from the same district. There is a hanging bowl of late Roman type, which might

have come from such a treasure as that recently discovered at Mildenhall, and another with enameled escutcheons, possibly made in Ireland. There are spoons of a type which is well known from the eastern Mediterranean area, about the sixth century. There is nothing strange about this, except the bowl with a model trout on a swivel in the base. This is probably one of the "piscinas" mentioned in the early church inventories—a bowl with the sacred fish in the bottom. We are well accustomed to finding objects of foreign origin and of earlier date in Anglo-Saxon graves. Things passed from hand to hand



British Museum photograph

FIGURE 2. GOLD SLEEVE CLASP SET WITH THREE LARGE GARNETS, FROM THE SHIP BURIAL AT SUTTON HOO.

as presents, or were shipped overseas by merchants when there was no longer a sale for them at home. There were numerous drinking horns, ornamented with silver mounts in seventh-century Anglo-Saxon style, and little gourds placed in a second silver dish. There was a wooden tray and the great whetstone, which is ornamented with bronze human heads at both ends, which resemble certain things found in Ireland of Dark Age date. There was a curious iron object which some think to have been a huge lamp standard or flambeam; and others think to have been a standard for war. Leather bags with silver handles lay with the rotted masses of links from a mail shirt.

The Shield

It is in the matter of personal equipment that the greatest puzzle is found. The gold buckles are probably Anglo-Saxon work and probably of early seventh-century date. The weapons, spears all put in a bundle, are such as might come from any warriors' graves in Kent or Suffolk; the sword is of a well-known type called a ring sword and could have been found in a Kentish grave. The shield and helmet, however, are much more difficult. The shield was the ordinary disc of wood with an iron shield boss to protect the hand in the center. But, although the form of the shield boss is common enough in Anglo-Saxon graves, the ornament on it is such as is only found commonly in Sweden. On the shield there are rich gold ornaments. One of these, which has been described as a "flying dragon," is probably descended from the fish symbols of late Roman Christianity and made in Kent. Another ornament is in the form of a grotesque bird. Although less spectacular birds are known in teutonic art all over Western Europe, the place of origin of this particular one is quite unknown. The ornament on the shield appears to be a mixture of objects made in different countries and has been compared to the collection of badges on Field-Marshal Montgomery's beret.

The helmet is in origin derived from a type in use by the troops of the late Roman Empire. It has been restored with great skill from innumerable rusted fragments, in the laboratory at the British Museum. It is a steel pot, with elaborate ear flaps, covered with thin plates of beaten bronze which had almost completely decayed. It was found possible by working with infinite care on minute fragments and casts in rust of these bronze plates, to show that the designs on the bronze covering of the helmet were closely similar to those on well-known helmets of similar character found in chieftains' graves at Vendel in Sweden. The helmet was ornamented in what is known as the Vendel style and must have been made by the same school of armorers. It was an old helmet and had been

British Museum photograph

FIGURE 3. GOLD BELT BUCKLE, OF ANGLO-SAXON WORKMANSHIP, FROM THE SHIP BURIAL AT SUTTON HOO.

frequently repaired. With one exception, and that of a completely different type found at Benty Grange in Derbyshire in a Saxon grave, helmets are unknown in Anglo-Saxon England.

Here then we have the great problem of Sutton Hoo: In a ship, which may well have come originally from Sweden, we find the armor of a man much of which is ornamented in the style of seventh-century Sweden surrounded by objects of which some came from England itself, but others from all parts of Europe. Can we say with confidence that this man was an East Anglian King, such as Redwald, or a prince, or even an Anglo-Saxon at all? I do not think that we can answer the first of these questions with any confidence. The man was certainly a chief and probably a prince, but hardly a king. Was he an English chief? The 11 barrows at Sutton Hoo have the appearance of a family group. At Snape Common, a few miles northward, another large open boat was found many years ago in a mound surrounded by Anglo-Saxon burials and containing a gold ring set with a Roman intaglio, but ornamented in Carolingian style. Boat burials were not, therefore, unknown in late pagan Anglo-Saxon times, but they are much more common in Scandinavian lands. Brooches of Swedish type are not uncommon in East Anglia in the pagan period, but, so far, they have always been early ones, dating from about 470 A.D. On the other hand, Ethelweard's Chronicle states that King Alfred's mother was a Goth. There seems, in fact, to be some evidence of communication with Baltic lands right through the Anglo-Saxon period. The ship, helmet and shield may quite well have come to this country as gifts from abroad, just as silver dishes, bowls and spoons must have come by gift or purchase from overseas. There

British Museum photograph

FIGURE 4. LARGE DISH, BEARING THE STAMP OF THE BYZANTINE EMPEROR ANASTASIUS I (491–518), FROM THE SHIP BURIAL AT SUTTON HOO.

British Museum photograph

FIGURE 5. SILVER BOWL FROM THE SHIP BURIAL AT SUTTON HOO.

does not, in fact, seem any good reason for assuming that, because the Sutton Hoo chieftain was armed with foreign weapons, surrounded by foreign, as well as native, treasures, and buried in a foreign vessel, he was a man of outland birth, or even descent. The probability is that the people who went to the trouble of dragging a heavy old vessel off the mud and up the steep slope to its final resting place in a trench beneath a great barrow, did so for a chieftain who ruled over them and had been one of their own people.

Community Effort

The object of all archaeological research is to bring a true picture of the lives of our ancestors before our eyes. We are not treasure seekers, or collectors, but students of humanity. The workers in the field of Anglo-Saxon archaeology are neither a very numerous, nor a very vociferous body, but for years they have been quietly working to try to form a reasonable idea of the life led by the people of England in the Dark Ages. The Sutton Hoo galley adds considerably to our knowledge. It shows us some things which we did not know before. Perhaps it is of value to say here briefly what we have learned by excavation.

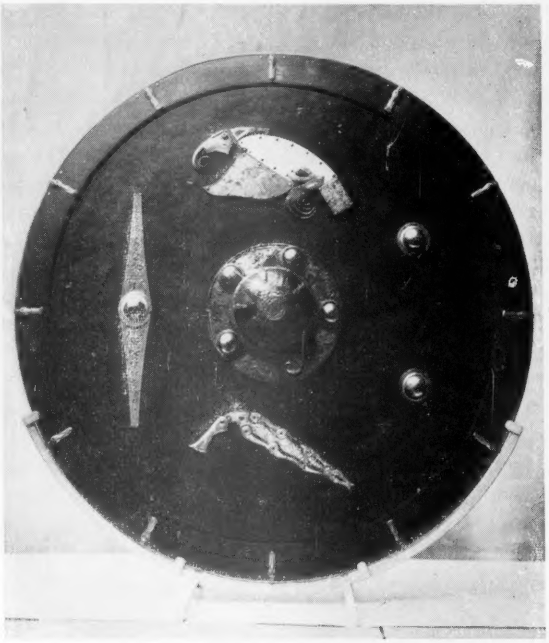
We have explored a very large number of village cemeteries. From these we know that the average man went

about armed. He habitually carried a spear, perhaps not so much for offensive use as a mark of manhood. His wife was clad in clothes of a cut as yet unknown, but made of homespun and adorned with great bronze brooches and strings of beads. They were people living in the Iron Age stage of culture: a primitive race of peasants little affected by contact with the superior Provincial Roman civilization, which they displaced. They lived in tiny, rectangular houses, whose floors were sunk a foot or two below the surrounding ground level, which were covered by simple ridged roofs comparable to the roof which covered the burial chamber of the Sutton Hoo Ship. The floors of their houses were covered with a litter of broken pots and the debris of their meals; they sat around an open fire on an earthen bench, which ran round part of the wall. In these huts were upright looms of a simple character on which their homespun cloth was woven. These simple houses were still the normal form of dwelling when the Normans conquered the country.

Now it might be thought that peasants living in such squalor would be incapable of concerted effort, but the Sutton Hoo burial shows that this idea is wrong. We must imagine the whole village of Woodbridge, or wherever the settlement then happened to be, turning out in a body to drag the great galley up the slope. It must have taken days to dig a trench for her last dock and many more to heap the great barrow which covered her. Perhaps more than one village turned out. Perhaps the whole countryside assembled to pay its last respects to their ruler and to drink his health in the funeral ale. At any rate, we have proof that the community was capable of a concerted effort, which implies some organization and efficiency.

We have also evidence of considerable material wealth. The treasures contained in the mound were not mere loot. There were costly things obtained from abroad only at the expense of something else of value. Have we any idea how they were paid for? It is improbable that agricultural produce yielded such returns. There is no evidence that the pagan Anglo-Saxons cultivated anything but the poorest agricultural land. The clearing of the forests and the introduction of the heavy plough is undoubtedly the work of later times. Those who credit the early settlers with the introduction of the latter are ignorant of the distribution of the settlements and the character of the lands from which they came.

The answer is to be found in early laws and a study of the history of the times. There can be little doubt that it was the export of slaves which brought wealth to the leaders of the Anglo-Saxons, and it was the demand for this commodity which encouraged the frequent wars between the rival petty states. It was the fear of warfare and raiding parties which led to the construction of the Great Dykes, which span the open downland of Cambridgeshire from forest to fen. This warrior of Sutton Hoo was perhaps one of the last great profiteers in human servitude until the arrival of the Vikings a century or so later. Christianity was already abroad in the land when the burial was made and Offa, the last great pagan king of Mercia, was then in his old age.



British Museum photograph

FIGURE 6. WOODEN SHIELD, WITH IRON BOSS AND GOLD ORNAMENTS, FROM THE SHIP BURIAL AT SUTTON HOO, AS RESTORED.

Primly suppressing the alternate title "From Mud to Mantelpiece," ARCHAEOLOGY *brings you the case history of an Agora find,*

POT'S PROGRESS

TEXT BY LUCY TALCOTT
PICTURES BY ALISON FRANTZ

What to do with the things that are dug up is a perennial excavation problem. It is a troublesome problem for two reasons. When an object has been excavated, the evidence of date and history which its finding-place provided is gone for good, except insofar as preserved in a careful written record. Excavation finds, moreover, seldom come in convenient sizes and shapes, or in perfect condition. Almost all need first aid, and all need adequate housing. The following notes and pictures show how these problems are dealt with at the Agora Excavations in Athens.

The work of uncovering the Agora, the civic centre—the Forum as it were—of ancient Athens, was begun in 1931 by the American School of Classical Studies. In 1947 the twelfth season of work there was completed. During this time some twenty-five acres at the heart of the modern as of the ancient city have been uncovered and in part explored. The area under investigation includes the plain north of the Acropolis and the Areopagus, and the adjoining hill-slopes.

People have been living in this region continuously from about three thousand years before Christ down to our times. Their homes, their shops and their public buildings

FIGURE 1. LOOKING ACROSS THE CENTRAL AND SOUTHEASTERN SECTIONS OF THE AGORA EXCAVATION, FROM THE ROOF OF THE HEPHAISTEION. THE LOTUS AMPHORA'S WELL LIES FURTHER TO THE WEST, IN THE VALLEY BELOW THE AREOPAGUS, JUST OUTSIDE THE MARKET SQUARE PROPER. THE GROUP OF BUILDINGS AT CENTER RIGHT HOUSES THE EXCAVATION'S TEMPORARY WORKROOMS AND STOREROOMS.

have been many times destroyed and rebuilt. Probably no other site in which scientific excavation has been attempted tells so long an uninterrupted story of human habitation. Because the area has been used intensively the problems of excavating it and of recording the many objects found in it are complex. A modern cellar wall [illegible] be built of ancient inscribed or sculptured marbles. The filling just below the level of a modern street is sure to contain coins, terracotta figurines, small objects of bronze, lamps and the like which can be important for our knowledge of antiquity.

All excavators wash, mend, number and photograph their finds as soon as they can. The only distinction which an Agora find can claim with respect to its case history is the fact that this history is perfectly predictable, from the moment when the excavator notes the object in the mud to the moment when it takes its place on a shelf.

At the start of work in the Athenian Agora it was recognized that a very large volume of material would have to be processed. Because of the importance of the site and the complicated character of its history, Professor T. Leslie Shear, director of the project until his death in 1945, introduced two special methods. First: the initial recording of significant finds is part of the excavator's daily routine; thereafter the records work is continued by an indoor staff. Second: all inventoried material, whether dull or interesting, large or small, Turkish or Mycenaean, receives exactly the same treatment and is stored on accessible open shelves so that pots and other objects from the earlier years of the excavation can be found as readily as those dug up yesterday. Nearly 50,000 objects, not including over 80,000 coins, have by now been processed and, shelved in a chronological arrangement, are available for study and publication.

As a guide through the method an amphora (wine jar), from a well cleared in 1947 on the lower west slope of the Areopagus, has been chosen. Much of the new and detailed information about Athens and Athenians which the Agora excavation is providing comes from the contents of such wells, now many hundreds, which have been cleared in and around the Market Square. Even where little or nothing of shops, homes or other buildings is preserved above ground, the history of a region and of the people who lived in it can be read in the possessions which, generation by generation, they lost or broke or threw away.

The modern case history of a find from one of these well-fillings is told in the accompanying photographs, but these can give of course only a small part of the Lotus Amphora's long story. It is natural to ask how it, and so many other things besides, can have found their way into wells in the first place.

The well-fillings cleared in the Agora fall roughly into two types. One type reflects a disaster of some sort, frequently a known historical event. After the sack of Athens by the Roman general Sulla in 86 B.C. there had to be a great clean-up before reconstruction could be begun. Whatever was hopelessly broken and useless—roof-tiles, pots and pans, battered heirlooms and inscriptions even—had to be cleared away. Nearly every house and business establishment had had its own water supply; a dry well or a damaged cistern system provided a convenient dump. Centuries earlier, the clean-up after the Persian invasion had followed the same pattern. The riots and lootings at the end of the fifth century, and the invasions from the north which punctuated the later history of Athens all likewise left a record in Agora well-fillings. Some wells, further, give a picture of private rather than public misfortune. When a house-roof collapsed or a shop burned down the owner had to rebuild and refurnish. All the debris, everything that was not worth repairing, went into the nearest abandoned well.

The second category of well-fillings reflects the original use of the well as a water supply. Hauling up water in pottery jars is a slow business and not very sure. The pot may hit against the side of the well, or its handle may break off; the string used for drawing it may break or come untied or slip from the water-drawer's grasp. At the bottom of most wells is found a collection of these pots that never got back to the top. The Lotus Amphora comes from a filling of this sort. Clearing such fillings reminds us that wells and fountains were natural gathering places in antiquity as in Greece today. Along with the lost water-jars we may find a flute, or a set of knuckle-bones from a game on the well-head, the lamps that went over the edge, the handful of coins carelessly displayed, the hairpins and earrings from the heads that leaned over too eagerly, watching the water-jar's progress.

In the valley between the Areopagus and the Hill of the Nymphs many wells have been cleared. On the hill slopes stood the homes of prosperous Athenians, convenient to all the city's activities. Lower down, the streets leading from the Agora to the Assembly Place on the Pnyx and to the Acropolis were lined with the workshops of craftsmen in metal, marble and clay. The plans of shops and houses can be traced from their foundations, but the people who lived and worked in them we know best from the contents of their wells. Each Agora case history, by which a find is recorded and made easily accessible, is a small step towards this fuller knowledge.

Figure 2. This wine-jar is called the Lotus Amphora from the ornament, sparse and crisply executed, around its neck. Although it was certainly made for dinner-table use it was found near the bottom of a well, along with plain unglazed water-pots and other broken crockery. A big chip is missing from the lip of the vase on the side not shown here. Possibly after this accident it was consigned to dooryard uses as a jar for drawing water. The generous proportions and broad curves of the vase show, as does the style of the painted ornament, that it was made in the sixth century B. C.

Figure 3. Two men at the windlass let down a third who will do the work of clearing the well. Crouching below, using a small short-handled pick and shovel and a tin for bailing, he scoops up as carefully as he can whatever it may be that fell in long ago. For this work he wears a costume rare in Greece, the Maine fisherman's outfit of oilskins, sou'wester, and hip boots.

FIGURE 4. WHEN THE WELL-DIGGER SHOUTS, THE BOYS ABOVE PULL UP THE BASKET. PICKING THE POTSHERDS OUT OF THE MUD, THEY PUT THEM INTO ROUGH WOODEN BOXES. THESE BOXES, NUMBERED CONSECUTIVELY FROM THE TOP OF THE WELL TO THE BOTTOM, PRESERVE IN REVERSE THE ORDER IN WHICH THE WELL WAS FILLED UP. THE MANY FRAGMENTS OF THE LOTUS AMPHORA ALL CAME FROM CONTAINERS 17, 18 AND 19, AT A DEPTH OF 14.00 TO 14.45 METERS BELOW THE MOUTH OF THE WELL.

FIGURE 5. EVERY DAY IS LAUNDRY DAY IN THE WELL-CLEARING SEASON. THE POT-BOYS WASH THE CONTENTS OF EACH CONTAINER SEPARATELY. THEY FIRST RINSE OFF THE MUD, THEN DIP THE POTSHERDS INTO DILUTE HYDROCHLORIC ACID, BRUSH THEM CLEAN, SOAK, AND RINSE AGAIN.

FIGURE 6. THE LOTUS-PATTERNED NECK IS HAVING ITS BRUSHING. ITS LINKED BUDS AND FLOWERS, PAINTED IN BLACK, PURPLE AND WHITE AGAINST THE WARM BUFF OF THE CLAY, ARE NEARLY AS VIVID AS THEY WERE WHEN THE VASE LEFT THE ARTIST'S HANDS.

Figure 7. Any bit of ancient floor will serve for drying the laundry. Box by box, as dug, as labelled and as washed, the potsherds are spread out. Here the excavator in charge can get a clear idea of the character of the filling and has first try at finding the fragments that belong together.

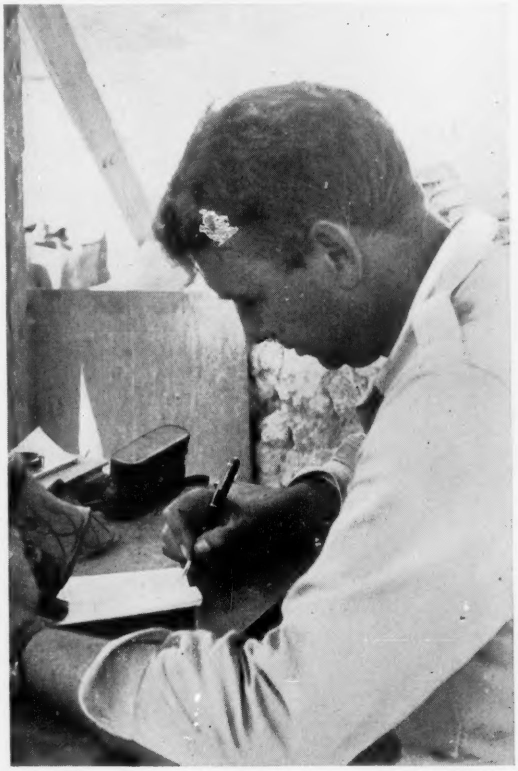


Figure 8. Both handles and another bit of the neck turned up at once for the Lotus Amphora. The pattern makes the fragment of interest even if no more of the vase is found and the neck will therefore have its own individual record, separate from the fragments of other pots found with it. The excavator assigns it a number in his field book, consecutively with other finds from the area for which he is responsible. He notes its place of finding, measures it and describes it briefly. The lotus neck is now Number 3444, from Section NN.

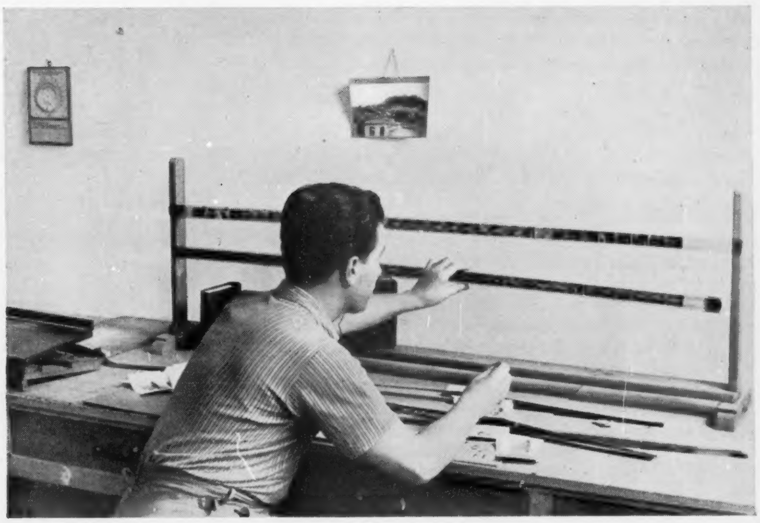
FIGURE 9. AS SOON AS THE WELL HAS BEEN CLEARED TO BOTTOM AND THE POTSHERDS HAVE ALL BEEN WASHED, THEY ARE GATHERED UP AND BROUGHT IN TO THE EXCAVATION HOUSE. IN THE MENDING ROOM THEY ARE SPREAD OUT AGAIN, BOX BY BOX, ON LONG TABLES. AT FIRST IT SEEMS AS IF THERE WOULD HARDLY BE A WHOLE POT IN THE LOT BUT UNDER THE MENDER'S SKILLED EYE AND HAND THE PIECES OF THE LOTUS AMPHORA AND ITS COMPANIONS GROW TOGETHER. THE AMPHORA'S BODY WITH ITS SPREADING BASE AND BROAD RAYED BAND HAS BEEN MENDED NEARLY COMPLETE.

FIGURE 10. THE MENDER'S EQUIPMENT IS SIMPLE. IN THE SMALL TIN IS HIS GLUE, SHELLAC DISSOLVED IN ALCOHOL. HE APPLIES IT TO THE BROKEN EDGES WITH A PAINT BRUSH AND AT THE MOMENT OF ATTACHMENT HEATS THE EDGES IN A GAS FLAME. HERE THE NECK OF THE AMPHORA IS ABOUT TO BE FASTENED TO THE BODY OF THE VASE. IF MUCH WERE MISSING THE MENDER WOULD FILL IN THE GAPS WITH PLASTER OF PARIS, USING A PLASTICENE MOULD.

FIGURE 11. IN THE RECORDS ROOM, NN 3444 HAS BY NOW ACQUIRED ITS POTTERY INVENTORY NUMBER: P 18,348; OR, IN THE SUM TOTAL OF AGORA FINDS, INV. 47,669—P 18,348 (NN 3444). THE RECORDS BOY PRINTS CLEARLY BUT INCONSPICUOUSLY ON THE VASE THE POTTERY NUMBER, AS ASSIGNED IN THE INDOOR DAYBOOK, AND THE EXCAVATOR'S SECTION NUMBER: P 18,348 (NN 3444). LATER HE WILL CHECK AND VARNISH THE INDIA-INK NUMBERS.

FIGURE 12. THE ROUTINE PHOTOGRAPH IS TAKEN WITH A LEICA, USING A SLIDING FOCUS AND ARTIFICIAL LIGHTING. NO INVENTORIED FIND IS PUT AWAY UNTIL ITS RECORDS PICTURE HAS BEEN TAKEN. THIS PROCEDURE PREVENTS LOSS OR CONFUSION AND HAS MADE THE AGORA OPEN-SHELF SYSTEM POSSIBLE.

FIGURE 13. THE DARK-ROOM BOY MATCHES PRINTS AND ENLARGEMENTS WITH THE LEICA NEGATIVES: THREE CONTACT PRINTS AND ONE ENLARGEMENT FOR EACH OBJECT. PHOTOGRAPHS OF THE LOTUS AMPHORA WITH A LARGER CAMERA MAY BE NEEDED LATER; MEANWHILE THE BASIC RECORD WILL SERVE ALSO FOR STUDY PURPOSES. THE NUMBER OF THE VASE IS COPIED ON THE PRINTS, THE STRIP OF FILM IS CUT UP, AND THE INDIVIDUAL NEGATIVE, LIKEWISE NUMBERED P 18,348, IS FILED NEXT TO P 18,347 IN ONE OF A SERIES OF SMALL NEGATIVE BOOKS. IF AN ENLARGEMENT OF P 18, FOUND AND PHOTOGRAPHED IN 1931, IS NEEDED, THE NEGATIVE CAN BE GOT OUT AS EASILY AS CAN THAT OF P 18,348.



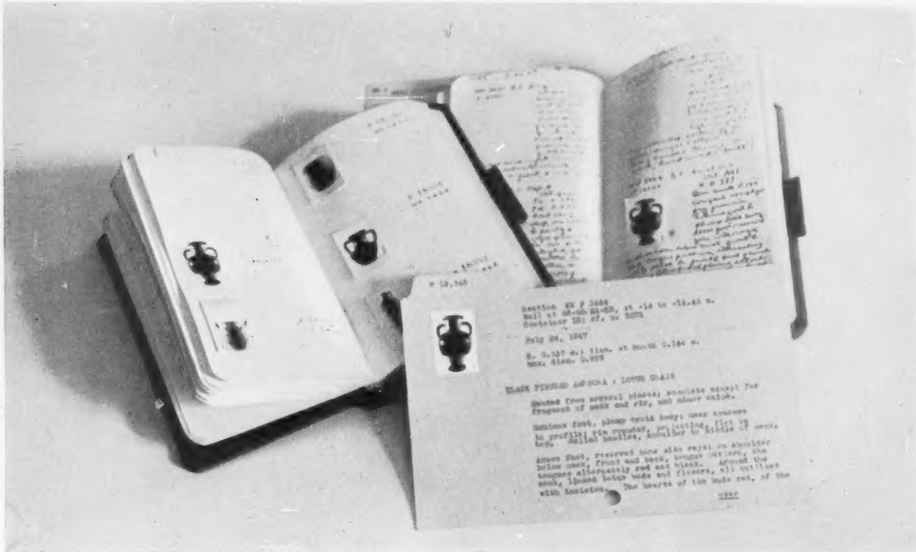
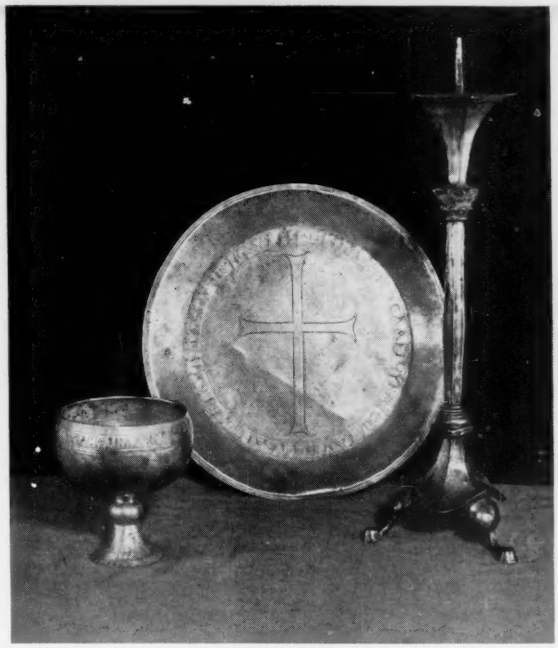


Figure 14. The postage-stamp pictures go, first, into the excavator's field notebook; second, on to the catalogue card where the field description has been expanded and completed; third, into the photograph index which provides a check on all existing photographs of any object. When this picture was taken the Lotus Amphora had already had one larger portrait: Neg. xxix-41. It had also found its place in the Kardex visible index of Agora wells; it had been entered in the main inventory ledger; and its catalogue number had been added, in red ink, alongside the excavator's original record. The case history of the Amphora is now complete and the vase is ready for the shelves.

Figure 15. An Agora well means an Agora group: A collection of vases, lamps, terracottas and other objects found together and contemporary probably within a generation. The objects in such a group may be interesting individually, but their usefulness is greatly enhanced because they are known to have come from one and the same place and to have been in use at the same time. In a small case in the Agora's temporary museum the Lotus Amphora has ended its travels. With a selection of its companions it gives a view in miniature of the household equipment of an Athenian family who lived close under the Areopagus at about the middle of the sixth century B. C.



Walters Art Gallery photograph

From April to June, 1947, was held a memorable event, a brilliant exhibition of Early Christian and Byzantine Art, organized by the Walters Art Gallery in collaboration with Princeton University and Dumbarton Oaks, at the Baltimore Museum of Art. Dr. Downey, Research Fellow at Dumbarton Oaks and Associate Editor of ARCHAEOLOGY, *summarizes the highlights for those who could not attend.*

THE ART OF NEW ROME AT BALTIMORE

BY GLANVILLE DOWNEY

"Byzantine filth," if excavators chanced to come upon it not very many years ago, was swept aside in the then natural eagerness to turn up the more respectable and more important remains of Greek and Roman art and architecture. Archaeologists were only following the firmly-rooted tradition which was reflected in the significant title which GIBBON thought it quite natural to give to his great book—not the "History of the Byzantine Empire," but the "History of the Decline and Fall of the Roman Empire." GIBBON and many of his successors, down to quite recent years, would have been astonished to learn that one of the most important events in the archaeological world since the end of the recent war was the magnificent loan exhibition of Early Christian and Byzantine Art organized by the Walters Art Gallery of Baltimore and presented at the Baltimore Museum of Art April 25–June 22, 1947.

The exhibition is a landmark in intellectual history, marking both the end of an era in which the interest of many scholars and their supporters was concentrated upon a few facets of man's heritage, and the beginning of a new era, in which, on the basis of the achievements represented in the exhibition, scholars can go on to extend and deepen their knowledge and continue to develop their already impressive picture of this fascinating and instructive phase of history.

For some time after the beginning of modern research into ancient history, in the sixteenth and seventeenth centuries, the Byzantine empire was generally looked upon as a barren and decadent civilization, of little interest for the modern world; Byzantine studies were pursued by a limited group of scholars, and remained almost unknown to the educated public. By the middle and latter part of the last century, however, with the widely increased interest in antiquity which grew up at that time, Byzantine studies began to take their place in the broader history of civilization. In the hands of sympathetic scholars who were free from the partly personal and partly inherited prejudices of GIBBON and his peers, the history of the empire which preserved Greek Christian civilization for a thousand years in the eastern Mediterranean came to be a subject which no student of our civilization and its roots could afford to neglect.

By the early part of this century Byzantine studies had become a recognized academic discipline, and it was not long before the excavators and the historians, in their recreation of the art and culture of Constantine the Great's

FIGURE 1. SILVER CHALICE, PLATE AND CANDLESTICK, FROM A SIXTH-CENTURY LITURGICAL TREASURE SAID TO HAVE BEEN FOUND NEAR HAMAH, SYRIA, IN 1910, AND NOW IN THE WALTERS ART GALLERY. THE PLATE IS INSCRIBED "IN FULFILLMENT OF A VOW OF PELAGIUS AND SUSANNA AND THEIR CHILDREN." NOS. 396, 401, 408 IN THE CATALOGUE OF THE EXHIBITION.

Walters Art Gallery photograph

FIGURE 2. A SILVER DRINKING VESSEL OF ABOUT 1000 A.D., IN THE COLLECTION OF PROFESSOR LOUIS C. G. CLARKE. IT IS IN THE SHAPE OF A BOAT WITH AN ANIMAL'S HEAD AT EITHER END, AND FINELY ENGRAVED WITH BIRDS AND PLANTS INSIDE. AN INSCRIPTION, "WINE IS NOT BAD, BUT DRUNKENNESS IS," IS VISIBLE ON THE RIM. NO. 417.

"New Rome" on the Bosporus, could begin to lay before students of history and art, and before the public, a progressively clearer and more detailed picture of the Byzantine empire, and of its genius and achievements. It came to be realized that the Byzantine empire, as the successor in the Eastern Mediterranean of the Roman empire, had rendered an inestimable service in the preservation of Greek literature and science at a time when the western half of the empire had gone down into long darkness beneath the barbarian invasions. Byzantium spread Christianity, and with it its own art and architecture, through the Balkans and into Russia. It maintained the frontiers of the Greek tradition and of western civilization itself against the repeated assaults of the Arabs, the Turks, and the European barbarians, from the year when Constantine the Great resolved to transfer his capital from Rome to Byzantium, the "New Rome" (A.D. 324), to the year when, weakened by its long resistance to the growing power of the Turks, it fell before Mohammed the Conqueror (A.D. 1453). Its history illustrates the varied problems—of kinds well known to us today—of a state struggling to maintain itself in the midst of powerful neighbors with differing ways of life and differing religions; and its art reflects the maintenance and modification of the Greek tradition now suffused with Christian thought and emotion.

It is not surprising that, once understood, this civilization captivated the imaginations of scholars and laymen alike. Here the excavators, the collectors and the museums contributed their indispensable share to the effort of recovering and studying the concrete evidence—the remains of architecture, fine arts, coins and inscriptions—without whose illumination the literary monuments cannot be seen in their full significance. And of course the study of the literary tradition all this time received fresh and continuing impetus from the archaeological discoveries which made insistent and stimulating demands for the renewed study and reassessment of the literary documents, which in their turn served to place the new archaeological discoveries in their proper setting.

The brilliant exhibition at Baltimore helps both to summarize all this achievement and to suggest what remains to be done in the future. Byzantine studies in America, and the corresponding interest in Byzantine art and archaeology, enjoyed a notable growth before the recent war. Many factors contributed to this growth. Among these were the progress toward completion of the Index of Christian Art at Princeton University, which

made available in systematic arrangement the monuments of early Christian art; the excavations at Antioch in Syria, begun in 1931 by a number of American institutions in conjunction with the National Museums of France, along with other excavations which provided Byzantine material; the uncovering by THOMAS WHITTEMORE of the mosaics of Hagia Sophia in Constantinople; the foundation of the Byzantine Institute of Boston and Paris; and notably the establishment by Mr. and Mrs. ROBERT WOODS BLISS at Dumbarton Oaks, in Washington, of a Byzantine research center and collection which in 1940 was conveyed to Harvard University. Dumbarton Oaks should eventually become the world center of research in Byzantine subjects.

With the end of the war and the resumption of normal academic activities, the revival of interest and activity in Byzantine studies was immediate—impressive testimony, if such were needed, to the vitality of the subject. In the spring of 1946 a Byzantine Congress was held in New York under the auspices of the École libre des Hautes Études, and a new journal, *Byzantina-Metabyzantina*, was founded, also in New York.

All this activity reached its culmination in an extensive program of joint meetings in April of this year devoted to Byzantine art, of which the Baltimore exhibition was a major part. Princeton University, as part of the celebration of its bicentennial anniversary, organized a conference on studies in Byzantine art and the future need of scholarly cooperation in this field between institutions of learning. This conference, attended by more than one hundred American scholars and several distinguished European visitors, moved to Baltimore after the completion of the session in Princeton, and there viewed the Byzantine exhibition. The final session was held at the Dumbarton Oaks Research Library and Collection of Harvard University in Washington, whose annual spring conference had been designed, for the occasion, as the continuation and conclusion of the Princeton conference. The rich Byzantine collection at Dumbarton Oaks formed a suitable setting for the conclusion of the conference; and to accompany the meetings, the Freer Gallery of Washington prepared a special exhibition of its important Byzantine material.

The Baltimore exhibition formed a vital part of these meetings. The conferences and lectures at Princeton and Dumbarton Oaks reviewed the present state of scholarship in Byzantine art and suggested the lines which future work may follow. The exhibition served in notable fashion to complete the conferences, not only by presenting a magnificent display of the art around which the meetings centered, but by revealing the richness—which many even of the experts had not realized—of American collections in early Christian and Byzantine art.

To realize the increase in Byzantine material now available in this country, one has only to compare the exhibition in Baltimore with those held in Worcester in 1937 and in Boston in 1940. Each of those brilliant exhibitions marked the progress which had at that time been reached in the assembling of representative examples of Byzantine art; but the very titles of the exhibitions reveal the differences between the place then occupied, in the interests of scholars and collectors, by early Christian and Byzantine art, and the position which it reached in the Baltimore exhibition. The Worcester Art Museum presented "The Dark Ages," a loan exhibition of "Pagan and Christian art in the Latin West and the Byzantine East." Here Byzantine art was exhibited, in a carefully-arranged historical sequence, as one step in the evolution of style in the Dark Ages. Three years later, the Museum of Fine Arts in Boston organized a loan display of "Arts of the Middle Ages, 1000–1400." Designed so as not to duplicate the exhibition held at Worcester, the material assembled at Boston presented the Byzantine art of 1000–1400 side by side with that of the west in the same period, giving a somewhat more prominent place, in accordance with the purpose of the exhibition, to the western material.

The exhibition at Baltimore thus is the first major loan exhibition of early Christian and Byzantine art to be held in this country; and the richness and variety of the objects assembled make this first endeavor all the more impressive and stimulating. The display proved at once how solidly established Byzantine art has become in American collections, and furnished an impressive background for the rapidly-growing importance of American scholarship in this field. The knowledge and untiring energy of MARVIN C. ROSS, curator of medieval art at the Walters Art Gallery, and the assistance of other museums and of private collectors and dealers, produced a varied collection of material which gave a comprehensive survey of the artistic tradition and point of view of Byzantine civilization. The more than nine hundred objects shown (plus six hundred and fifty coins) belonged to some eighty collections, public and private; the core of the display of course was the rich collection of the Walters Art Gallery, which provided about two hundred and fifty of the objects. All fields of Byzantine art, even including armor, were represented.

One of the most impressive single sections of the exhibition was the treasure of liturgical silver said to have been found in 1910 in a ruined village near Hamah in Syria. This famous group of twenty-two pieces, now in

the collection of the Walters Art Gallery, dates from the sixth century of our era. Most of the pieces bear Greek inscriptions showing that they were offered (apparently by members of a single family) to a Church of Sts. Sergius and Bacchus. The objects—chalices, plates, candlesticks, crosses, eucharistic spoons—bring home in a very real way the fact that it was in these regions that the liturgical ceremony used today in our churches grew up and reached a development which has not since been essentially altered (FIG. 1). To accompany the silver there were a tapestry chasuble, tapestry and silk stoles, and a bishop's vestment, all much like those still in use.

Among the other silver objects is one of special charm, which is new to American students. This is a delicate silver drinking vessel of about A.D. 1000, lent by Professor LOUIS C. G. CLARKE of Cambridge, England (FIG. 2). The vessel, which is in the shape of a boat, is inscribed "Wine is not bad, but drunkenness is." The inside is engraved with plants and birds.

The selection of illuminated manuscripts and single leaves of manuscripts, sixty in number, was drawn largely from the rich collections of the Walters Art Gallery, Princeton University, and the Pierpont Morgan Library (FIG. 3). These manuscripts, handsomely written and often illustrated with the utmost lavishness, throw light on many aspects of Byzantine civilization. They illustrate in the first place the devoted care bestowed upon the copying and illustration of the sacred writings in the centuries before the invention of printing destroyed the unique quality of the individual book. Monastic life provided ample leisure for these quiet labors, and the establishment of the imperial atelier of Constantinople made it possible for expert artists and calligraphers to be employed for the reproduction in suitably elegant form of the Gospels, lectionaries, and other service books, containing miniature illustrations, ornamented initials and delicate marginal illustrations.

For the student of the history of art, these illuminated manuscripts are of inestimable value since they show the evolution of styles and the traditional forms in which the people of the Byzantine empire visualized and handed on the scenes and characters of the Old and the New Testaments. The miniatures sometimes reproduce mosaics and fresco paintings of churches now lost, and permit us to re-create the decorations of some of the most famous architectural monuments. Again, the manuscripts (like many of the other objects shown in the exhibition) exemplify the wide dispersion of Christianity and of the Byzantine art which accompanied it. One could compare a lectionary, or book of selections of the Gospels to be read at services, written in the late thirteenth century in southern Italy, with a lectionary prepared in Constantinople; with a book of the Gospels written by a monk of the monastery of St. Saba near Jerusalem in 1136, during the century when Jerusalem, captured by Bohemund from the Moslems in 1099, was again in Christian hands; and with a book of the Gospels said to have come from a monastery in Trebizond.

Five Armenian Gospels, written between the tenth and thirteenth centuries, reflected both the Byzantine tradition and the distinctive Armenian style. One of these, copied in a monastery in Cilicia during the Third Crusade, is of particular interest because the scribe, recording and dating (1193) his work in the usual colophon, added a brief account of the troubled history of the times. He tells how Saladin, by corrupting some of the Christian troops, finally succeeded in capturing Jerusalem from the Franks (1187); how Saladin then moved north and captured Antioch, and how the Crusade to meet this threat was organized. Frederick Barbarossa (whom the scribe calls "the German") marched across Asia Minor at the head of his force of crusaders, but when he was drowned accidentally in a river in Cilicia in 1190 his troops scattered.

This modest note, written by the scribe in the monastery of Paughoskan, gives a revealing glimpse of the impact, on the "little people" of the time, of this unhappy crusade which stirred up so much strife between Constantinople and the western powers, who, having now lost sight of the original goal of the crusades, were coldly attempting to annex the Byzantine state. One is reminded of the Armenian manuscript now in a monastery near Ispahan which contains a colophon in which the copyist describes the siege of Antioch by the crusaders in 1098. The scribe Hovannes (John) had performed his task while visiting the monastery of St. Barlaam on the northern slope of Mt. Casius, near Antioch, from which, almost without leaving the monastery, he could watch the siege of the famous city in the plain below.

To complement the ecclesiastical manuscripts, there was a handsomely-written imperial decree of Andronicus II (1282–1328), signed by the emperor in the red ink which he alone was permitted to use. This document, now in the Pierpont Morgan Library, is dated 1307, during a portentous period in the empire's history, when the power of the Ottoman Turks was rising (they captured Ephesus, and then entered Europe, in 1308). The Catalan Grand Company, a highly mobile and efficient band of mercenaries, had been called to combat the infidels (1302), but they had made conquests of their own in

Walters Art Gallery photograph

FIGURE 3. AN ILLUMINATED PAGE, SHOWING ST. MATTHEW, FROM AN ELEGANT ELEVENTH-CENTURY VELLUM LECTIONARY OF THE GOSPELS, IN THE PIERPONT MORGAN LIBRARY, NEW YORK. NO. 705.

Byzantine territory and finally did almost more damage than good to the empire.

The mosaic floors shown at Baltimore were representative of a large group of such pavements found in the excavations at Antioch; because of the great difficulty of transporting them, the large mosaics now in other American collections could not be brought to the exhibition, but the smaller ones lent by various museums, and those which belong to the rich collection of the Baltimore Museum, gave ample illustration of the artistic character and content of these floors. The Antioch mosaics, dating from the fourth, fifth and sixth centuries of our era, constitute one of the most novel and exciting discoveries of Byzantine art in recent years. They not only have extended our knowledge of the sources and development of early Christian and Byzantine style, but have thrown a wholly new light upon the intellectual currents of the Syrian metropolis at that period. This is because these floors, placed in the villas of the wealthy Antiochenes, were decorated not only with conventional geometrical and floral designs and mythological scenes, but with representations of religious and philosophical abstract ideas—the ideology, to employ a much-abused term, of the times.

Representations of such abstract ideas had already been known from mosaics and paintings from other parts of Syria, from Egypt, and from manuscript illuminations; but the Antioch floors added a wealth of new material which could be dated with some precision by the archaeological evidence. The floors represent such abstractions as *Megalopsychia,* "Greatness of Soul," a long-established pagan conception which was evidently viewed by the pagans of Antioch as a counterpart to, or epitome of, St. Paul's triad

Walters Art Gallery photograph

FIGURE 4. A MARBLE COLUMN DRUM, RICHLY CARVED WITH A GRAPEVINE IN HIGH RELIEF; AMONG ITS BRANCHES ARE A MAN SPADING THE EARTH, A SHE-GOAT, A SHEPHERD WITH HIS DOG, AND A CHARGING BULL. ASSIGNED TO THE FIFTH OR SIXTH CENTURY A.D., AND BELIEVED TO HAVE COME FROM ST. SOPHIA. NOW IN THE ARCHAEOLOGICAL MUSEUM, ISTANBUL. NO. 54.

Walters Art Gallery photograph

FIGURE 5. A LOW, FLAT RELIEF IN LIMESTONE, SHOWING THE ENTRY INTO JERUSALEM. CHRIST, BEARDLESS AND WITHOUT THE NIMBUS, MOUNTED ON AN ASS, RIDES TOWARDS THE TOWER ON THE RIGHT WHICH SYMBOLIZES THE CITY. TWO MEN WAVE PALM BRANCHES, A THIRD SPREADS A CLOAK ON THE GROUND. FOUND AT CONSTANTINOPLE IN 1908 AND ASSIGNED TO THE FIFTH OR SIXTH CENTURY A.D. NOW IN THE ARCHAEOLOGICAL MUSEUM, ISTANBUL. NO. 57.

of Faith, Hope and Love. They also illustrate the symbolic Imperial Hunt, in which the emperor, destroying wild beasts, epitomized the human struggle to overcome passion and temptation.

Two of the floors at Baltimore are of particular interest. One represents a symposium in which a half-nude female figure labelled *Opora,* "Fruit," reclines in the arms of *Agros,* "Field," at a table bearing cups which are being filled by a satyr labelled *Oinos,* "Wine." The background is of special interest, being composed of a wall containing a pilaster supporting draped curtains. This motif later spread throughout the Christian East and became familiar in the wall mosaics of Greek churches and in manuscript illuminations. Another floor shows a huge lion portrayed against a trellis pattern of stylized flowers, perhaps representing the oleander or the rose. Within the squares of the pattern are represented the birds of Syria, all portrayed with minute care and accuracy. An additional point of interest is that the reticulated pattern is borrowed from Persian textiles; the artist who designed the floor was attempting to render in it the design of a carpet.

The only phase of artistic creation which cannot be shown in an exhibit of this kind is architecture. In the organization of the Baltimore show special measures were taken to make up for this inevitable deficiency. Full-scale reproductions were secured of two of the magnificent mosaics recently uncovered in St. Sophia, showing St. Ignatius, the martyr bishop of Antioch, and St. John Chrysostom, the "golden-tongued" preacher of Antioch and Constantinople. Thus, while we could not be shown St. Sophia, the "Great Church" of Justinian at Constantinople, considered by many to be the crowning achievement of Byzantine art, one could get a very good notion of the importance, in the interior decoration, of the mosaics, with their gold backgrounds and bright colors, showing saints and patriarchs, apostles and archangels, emperors and empresses, all doing reverence to the majestic figure of Christ. The problem of interior lighting was one of the major concerns of Byzantine architects, and at St. Sophia this problem was solved in particularly happy fashion. Procopius, describing the church a few years after its construction, writes that the interior is "filled with sunlight and with the flashing of the sun's rays. Indeed one might say that the interior is not illuminated from without by the sun, but that the radiance comes into being within it." The visitor to Baltimore could easily picture the effect of these majestic figures of St. Ignatius and St. John Chrysostom as they stand out against their gold backgrounds bathed in sunlight.

Architectural sculpture is well represented, particularly by a delicately-carved drum of a column, made in the fifth or sixth century, lent by the Archaeological Museum of Istanbul (FIG. 4). This drum, which was the uppermost section of a column, is covered with a grape-vine pattern carved in high relief, bearing among the branches diminutive figures of a man spading the earth (at the left in the photograph); a she-goat; a young shepherd leaning on his staff, his dog sitting at his feet; and a charging bull. The placing on a column drum of this type of carving, which

Sarah Elizabeth Freeman photograph

FIGURE 6. A GOLD SOLIDUS OF LEO VI AND HIS SON CONSTANTINE VII, STRUCK AT THE MINT OF CONSTANTINOPLE, A.D. 911–912. CHRIST IS SHOWN SEATED ON THE "LYRE-BACKED" THRONE, HOLDING THE GOSPELS. INSCRIBED IN THE MIXTURE OF LATIN AND GREEK WHICH SOMETIMES APPEARS ON BYZANTINE COINS: IH(SVS) XP (ISTO)S REX REGNANTIVM. NOW IN THE FINE ARTS COLLECTION OF THE JOHNS HOPKINS UNIVERSITY.

ordinarily had been reserved for the capitals of columns, illustrates the lavishness with which architectural sculpture was used in Byzantine times. Other pieces lent by the Archaeological Museum of Istanbul are three limestone reliefs, one (FIG. 5) showing the Entry into Jerusalem; and a fragment of an imperial sarcophagus made of porphyry. This last is of special interest as an illustration of the majesty with which the Byzantine emperor was surrounded, even after death. Porphyry, a dark-red or purple stone of particularly hard grain, found only in a remote

part of Egypt, was in Byzantine times used primarily (because of its being of the imperial color) in parts of the imperial palace and in imperial sarcophagi, which were of massive construction and often carved in high relief. The fragment at Baltimore showed two putti picking grapes, with a full basket at the feet of one. It may very possibly be a part of the sarcophagus of Constantine the Great himself, which occupied the position of honor in the im-

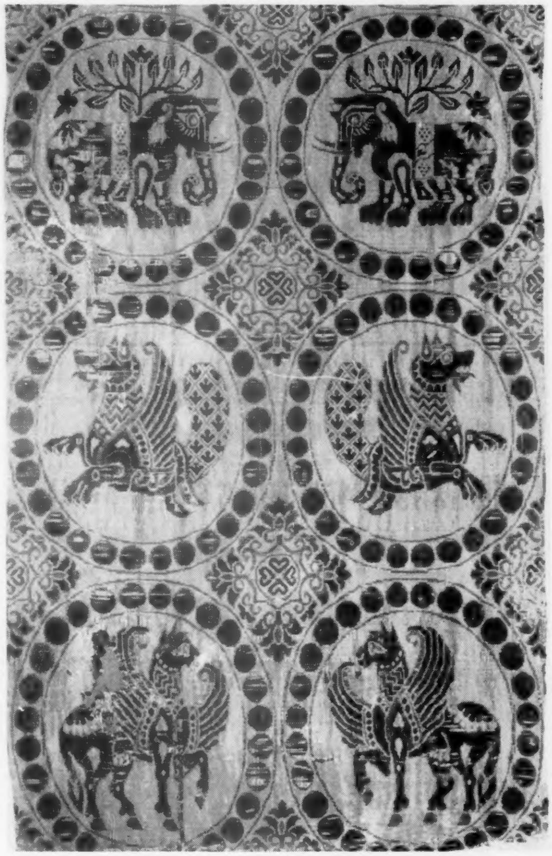
Walters Art Gallery photograph

FIGURE 7. PART OF A GOLD GIRDLE, CONSISTING OF A FIVE-FOLD CHAIN LINKING FRAMED COINS. RIGHT: A GOLD MEDALLION OF THE EMPEROR CONSTANTIUS, A.D. 337–361, INSCRIBED DIV(VS) CONSTANTIVS MAX (IMVS) AVGVSTVS. LEFT: A GOLD COIN OF THE SAME EMPEROR, SHOWING THE EMPRESS FAUSTINA, INSCRIBED DIVA FAVSTINA. NOW IN THE WALTERS ART GALLERY. NO. 421.

perial mausoleum attached to the Church of the Holy Apostles, which was second in beauty and fame only to St. Sophia.

Coins were represented by the splendid collection presented to The Johns Hopkins University by JOHN W. GARRETT (FIGS. 6 and 7). Ancient gold coins represent much more than simply a medium of exchange. We are of course familiar with the use of coins and postage stamps for purposes of government propaganda (the Roosevelt dime, the NRA and Four Freedoms stamps). The Romans, with their limited means of publicity, found that coins were the most effective means of keeping before the public certain ideas and concepts considered necessary for the stability and the popularity of the imperial government. The coins of the Roman empire by their mottoes called attention to the official virtues and excellences by which the emperor was traditionally graced — *Virtus, Pietas, Clementia;* and the (officially) happy state of the realm was celebrated by such inscriptions as *Victoria* and *Concordia Romanorum.*

Byzantine coins continued the practice, though in a changed form since the basis of the imperial rule was now altered, the emperor being officially the vice-gerent of God on earth. The Byzantine issues substitute, for the old pagan "virtues" of the emperor, the figures of Christ and the Virgin (who is sometimes shown crowning the emperor), and the symbol of the Cross, all of which showed the power and authority upon which the earthly empire rested. At the same time they continue to reflect the vicissitudes of the empire's history. In the year 614 the empire suffered a grievous, almost unthinkable, blow when Jerusalem was captured by the Persians, and in the next year the coins bear the almost pathetic legend *Deus adiuta*



Cooper Union Museum photograph

FIGURE 8. ELEVENTH-CENTURY SILK TEXTILE, SHOWING ELEPHANTS, HIPPOCAMPS, AND WINGED HORSES, IN DARK GREEN, BLUE, AND CRIMSON, ON A CRIMSON GROUND. NOW IN THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION. NO. 772.

Romanis, "God help the Romans." But when the city had been recaptured, and the Holy Rood recovered, the imperial coins (of 629–630) show the Emperor Heraclius bearing a long cross which may represent the Holy Rood itself.

Byzantine art has been called stiff and conventional. Actually it is a traditional medium, devoted to the preservation and interpretation of ideas which the artists and their patrons and their public held to be of vital importance, both in the present world and in the world to come. It is not a hieratic art like that of Egypt, concerned with the unchanged preservation of fixed concepts; for the Byzantines, basing both the style and some of the content of their art on the pagan forms which they inherited, were ever ready to expand and re-interpret the familiar presentations. It is this character of development within a well-established tradition, which serves to illuminate the historical progress of an empire which, dominated by certain ideas in which it believed thoroughly, maintained itself for so many centuries in the face of crises and assaults which had soon proved too much for its western counterpart. The exhibition at Baltimore gave a view of this art, and thus of the empire itself, which those who saw it will not soon forget.

Detroit Institute of Arts photograph

Figure 9. Twelfth-century casket, wooden core sheathed in carved ivory, now in the Detroit Institute of Arts. No. 121.

BONAMPAK

The excavations sponsored by the United Fruit Company at Zaculeu have already attracted wide interest. As another public service the company engaged Giles Greville Healey, Yale graduate and archaeologist, to obtain moving pictures of the Lacandones for a documentary film on the Maya.

The Lacandones are a remote Indian tribe, now numbering perhaps not more than 200 individuals, who live in Chiapas, Mexico, near the Guatemalan border. They are living descendants of the ancient Maya, and preserve some elements of the primitive religion.

Having located several small settlements of these people, and learned from them that they were worshipping in the ancient temples of their race, Mr. Healey induced them to lead him there. Ultimately he was taken to seventeen sites, of which the greatest is Bonampak, with eight temples standing and many other buildings in ruins. One of the temples contained three rooms, each painted in full-color fresco from floor to ceiling, almost perfectly preserved. Elsewhere in the ruins are sculptured and inscribed slabs.

In February, 1947, a Carnegie Institution expedition, led by Mr. Healey and supervised by Dr. A. V. Kidder, started work at the site. As a foretaste of the publications to come, we reproduce here sections of three large carved and inscribed stelae already found at Bonampak.

Western New York State was opened to homesteaders in the early decades of the Republic. The new settlers, bringing with them the classical traditions of New England, passed by Athens, Troy, Corinth, Ilion, Utica, and Rome. Further west they too would name their towns for the splendid cities and ringing memories of the ancient world: Syracuse, Cicero, Minoa, Mycenae, Manlius, Pompey, Delphi Falls, Fabius, Apulia, Tully, Marcellus, Camillus, Memphis, Cato, Lysander, Phoenix, and Euclid; Marathon, Cincinnatus, Pharsalia, Solon, Homer, East Homer, Virgil, Etna, Ithaca, Scipio, Hector, Ovid, Romulus, and Tyre; Palmyra, Macedon, Macedon Center, Egypt, Ionia, Greece, and Attica; Smyrna, Nineveh, and Vestal; Aristotle, Nile, Ceres, and Niobe. There are an Aurora and, a hundred miles further west, an East Aurora; there are Hannibal, South Hannibal, North Hannibal, and Hannibal Center.

At the time of the Revolution, the typical architecture from Maine to Georgia was what we know as Late Colonial, a provincial, watered-down adaptation of Georgian, whose ultimate ancestry in Rome might be dimly seen. In the quest of a distinctive American architecture for the new republic, the brilliant Greek Revival buildings of Latrobe and his pupils Mills and Strickland won out over the Palladian designs so eloquently sponsored by Thomas Jefferson, and by the 1820's had all but strangled competition. In the bustling new towns of western New York, Greek Revival was the normal building style.

As you motor north from Ithaca on Route 96 you climb the ridge which separates Cayuga Lake and Seneca Lake, and come to the village of Ovid, built upon a little hill which rises above the countryside. The road swings around the shoulder of the hill, and on your right is laid out the town common, sloping up from the road to the

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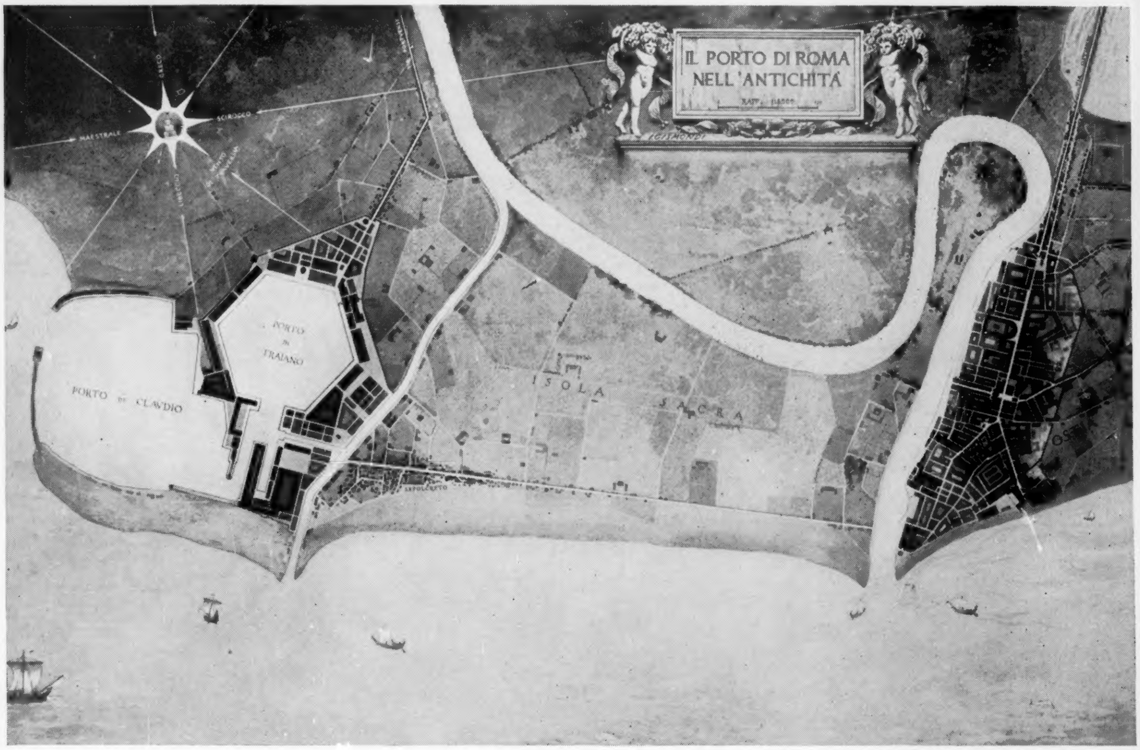
summit. Look up: At the top of the park stand the three Doric temples pictured above.

All are of local red brick, with four columns, attic, and cornice of white-painted wood; all are so much alike that they must have been done at the same time, about 1830, by the same builders, as part of a studied civic plan; but they are of three sizes. The large one at the left is the Court House; the medium-sized one is the Ovid Free Library; the small one at the right, only one story high, is occupied by a fraternal organization. They have been likened to Papa Bear, Mamma Bear, and Little Bear, and, by the irreverent, to the Father, Son, and Holy Ghost. Around them are trees, and here and there are quiet benches. The turf is worn thin by ball-playing boys. It is good to stop in Ovid a little while, and contemplate this echo of far-off Hellas.



The director of the summer session of the American Academy in Rome — who is also the chairman of the Classics department of The Johns Hopkins University and editor of the American Journal of Philology — *describes the new excavations at Rome's greatest suburb.*

FIGURE 1. THE LOWER TIBER, OSTIA, THE ISOLA SACRA, THE HARBORS OF CLAUDIUS AND TRAJAN, AND THE CANAL, IN THE SECOND CENTURY A.D.

OSTIA ON THE TIBER

BY HENRY T. ROWELL

The traveler in antiquity reached Ostia from Rome by the *Via Ostiensis.*

The same name has been given to the *autostrada* which is its modern counterpart. It too connects Rome with Ostia, but the Ostia in this case is different. It is a new Ostia on the Sea (Ostia Mare), which has been developed as a bathing and vacation resort for modern Romans, situated a mile and a half southwest of the ancient city. Consequently, the modern highway merely skirts the Roman town, and in order to reach it today the visitor must turn off on a side road which leads to the ancient *Via Ostiensis* and the east gate of the city.

The visitor in the past had a more direct approach. If we glance at our map (FIG. 1), we shall see that the road from Rome entered the city in a straight line from the east. Within the city, it continues in the same straight east-west line from the Roman Gate (Porta Romana) to

The map and photographs which illustrate this article, and permission to reproduce them here, were obtained from the Direzione degli Scavi di Ostia through the kind offices of Ingegniere ITALO GISMONDI. The author welcomes this opportunity to express his warmest thanks to Ingegniere GISMONDI and his colleague Dr. GIOVANNI BECATTI for this and the many other courtesies which they showed him during his visits to Ostia Antica in the summer of 1947.

a point not far west of the forum. Here it turns to the left and proceeds southwest to the city wall.

This continuation of the road from Rome within the city walls was called the *decumanus*. It was Ostia's most important street and was lined in many places with handsome porticoes and impressive public and private buildings. The forum or center of the town is situated at the crossing of the *decumanus* with the main north-south street, the *cardo*, which runs south in a straight line from the Tiber to the Capitol, at the north end of the forum. It picks up again at the south end of the forum, but here it has lost its width and straightness, for it goes off at an angle toward the east, finally reaching the city wall at the Laurentine gate.

The course of these two streets determined to a large measure the plan of the city. East of the forum, it is quite regular; but in the south and west the new directions taken by the *cardo* and the *decumanus* imposed new orientations. They were still the main streets, so that the secondary streets which led off them were laid as much as possible at right angles to them. Ostia, then, presents a city plan which resembles more the almost perfect checkerboards of some of the Hellenistic cities than the planless irregularity of the older parts of ancient Rome.

The shaded portions of our map indicate the parts of ancient Ostia which have been excavated. An impression of the scale on which these excavations have been conducted can be gathered from FIGURE 2, taken from the Capitol. Two trees will be noted standing in the middle of the photograph on the left. A street passes between them and continues on into the background. It is the *decumanus*, at its turn to the left after passing the forum. The long street to the right, the end of which cannot be seen, is the so-called Via della Foce or Street of the River's Mouth. It appears on our map (FIG. 1) running off the *decumanus* toward the northwest and the Tiber. Therefore, most of the remains which we see in the background of our picture represent the triangle in our map which is

FIGURE 2. THE AREA OF THE NEW EXCAVATIONS AT OSTIA, AS SEEN FROM THE ROOF OF THE CAPITOLIUM IN THE FORUM.

formed by the two streets just mentioned. The results obtained by comparing this area with the rest of the excavated areas should speak for themselves.

To put it another way, Ostia had an area in imperial times of 690,000 square meters, between the city walls and the Tiber. To this we shall have to add about 21,000 square meters, which represent the part of the city outside the walls which grew up to the west along the sea. Today the displacement of the Tiber, the destruction caused by its frequent overflowing, and the impossibility of excavating too close to its banks, have reduced the area within the city which can be effectively excavated to about 500,000 square meters. Of these some 330,000 square meters, or two thirds of the remains subject to excavation, have now been cleared.

Earliest Excavations

The earliest excavations at Ostia, in the eighteenth century and the first half of the nineteenth, were distinctly unscientific. They were undertaken with the chief purpose of enriching public and private collections in Italy and abroad with new monuments and works of art from the classical period. Digging was spasmodic and unsystematic, finds and general progress were not recorded, and in some instances this planless treasure hunting destroyed and confused evidence from which much could have been learned today, had it been left alone.

A change for the better took place in 1855 when P. E. VISCONTI was appointed director of the excavations. Although he was expected to add to the collections in the papal museums, he pursued his work systematically in the places where he thought to find the richest artistic rewards. He was assisted by RODOLFO LANCIANI, whose studies of ancient Rome are now among the classics of Italian archaeology. Between those two scholars an earnest beginning was made.

For what we know of Ostia today, we are chiefly indebted to the intelligence, energy and learning of two more recent scholars. DANTE VAGLIERI began his work in 1908 and continued it until his death in 1913. His mission, as he conceived it, was to bring the ancient city to light as a whole and to establish its topography and history. By the time of his death, he had cleared and investigated most of the area north of the *decumanus* and east of the forum.

Guido Calza

VAGLIERI's work was continued in the same scientific spirit, and with the same scrupulous method, by GUIDO CALZA. From 1914 to 1946, CALZA not only directed the excavations as a whole, but also found time to publish

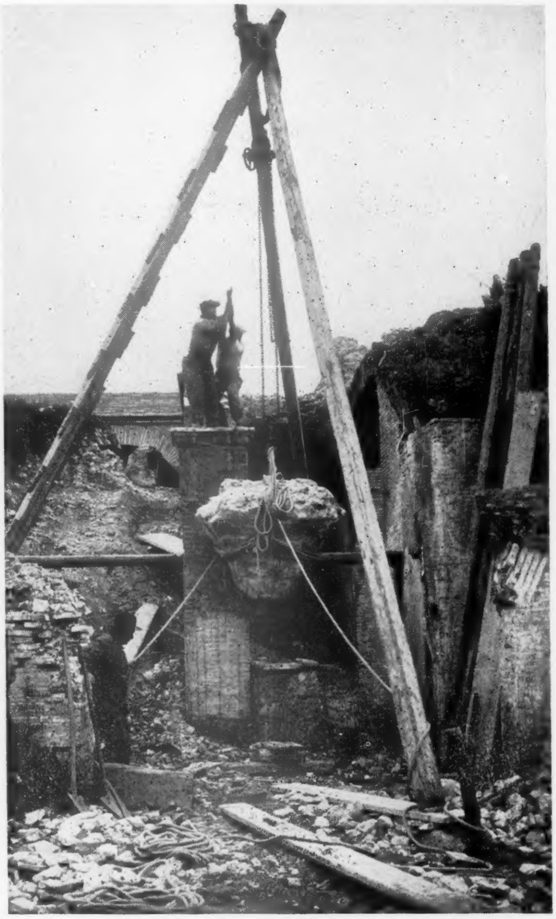


FIGURE 3. RESTORATION OF THE HOUSE OF SERAPIS, OSTIA; REPLACING A FALLEN CAPITAL ON ITS PILLAR.

his discoveries in scores of reports and articles. Such rapid publication, made at a sacrifice of time and effort, gave the world much new information, which might have remained unknown for decades if he had decided to produce only definitive publications. It also enabled other scholars to bring their learning to bear on the new material, and to propose solutions of the problems to which it gave rise. CALZA welcomed this cooperation. He was not the kind of man in whom long association with a site creates a feeling of proprietary rights.

One of his last and finest contributions to our knowledge of classical antiquity is a discussion of the population of ancient Rome. In it CALZA uses his unparalleled knowledge of Ostia to throw new light on the size of the imperial city's population and to reach the soundest con-

FIGURE 4. RESTORATION OF THE HOUSE OF SERAPIS, OSTIA; WITH THE FALLEN CAPITAL REPLACED, EXCAVATIONS HAVE PROCEEDED DEEPER INTO THE PILES OF FALLEN BRICK, PLASTER, AND DIRT BLOCKING THE ANCIENT VAULTS.

clusions, in my opinion, which have ever been reached in this regard. But it is typical of his attitude that this work, in the last analysis, is a collaboration; for the sizeable appendices on which much of the reasoning depends were written by colleagues, Professor LUGLI and the architect GISMONDI. In the death of GUIDO CALZA, archaeology has suffered a severe loss. His monument, however, is considerable; it is Ostia as it stands today.

A happy stroke of fortune permitted CALZA during his last years to accelerate the pace of his excavations. In planning the world exposition of 1942, which was to be held in Rome, the Italian government decided that Ostia should be one of the sights. Consequently, means were provided for a vast program of excavation, which was begun in April, 1938. An area of some 200,000 square meters of earth was to be excavated, according to a plan designed to free the *cardo* and the *decumanus,* with their adjoining buildings, and to join to portions already excavated any buildings or groups of buildings partly excavated or projecting above ground.

By April, 1941, two thirds of the proposed areas had been cleared. These "new excavations" (*nuovi scavi* is the name given them in their first official publication) account for almost all the area which has been cleared south of the *decumanus* and west of the first street running from north to south to the west of the forum. Fortunately, although there was heavy fighting at the time of Rome's liberation around the present mouth of the Tiber, and the modern bridge which joined ancient Ostia with the Isola Sacra was destroyed, the excavations were spared all but insignificant damage.

It should be made clear at this point that the work done by CALZA and his assistants includes a certain amount of restoration. Wherever feasible, an attempt has been made to restore a building to its original aspect by putting together its scattered remains. FIGURES 3 and 4 give a fair idea of the procedure. The building is a large apartment house discovered in the course of the new excavations which has been named the House of Serapis. In FIGURE 3, although there is still much earth and debris to be removed, the workmen are already hoisting the capital, which has fallen from the pillar on which they are standing, back to its original position. In FIGURE 4 the work has been finished and the pillar has been entirely disengaged. Since it was once joined to the pillar on the right by an arch of masonry, as can be seen from the remains behind it, this arch too may be restored; but if it is restored, the restoration will be done in such a way that even the untrained observer will see at a glance what is new and what is old. At the same time, he will have the aspect of this piece of building in antiquity, insofar as the most careful scientific studies of Ostian architecture permitted it to be reproduced. Such work is legitimate and most helpful to student and casual visitor alike. It has also been done in Pompeii with great success. In Ostia, it is in the hands of an outstanding historical architect, Ingegniere ITALO GISMONDI, whose studies of Ostian houses have given us a new insight into Roman domestic architecture.

The map represents Ostia in the second or third century A.D., and indicates the city as we now know it, since it is perforce the remains of the last buildings of its existence that have survived. Under many of these buildings,

as well as under streets and even the forum, there are remains of earlier construction. Studied in conjunction with our literary evidence, they allow us to reconstruct the earlier history of the city. Briefly, it was this.

Pre-Imperial Ostia

The Romans of classical times believed that Ostia was founded as a Roman colony by Ancus Martius, the fourth king of Rome, in the seventh century B.C. Archaeology has relegated this belief to the realm of legend. It has done so on the basis of the remains of the city's earliest walls found below the imperial level in the vicinity of the forum. They were built of square tufa blocks which formed a rectangle 193 by 126 meters in extent. Owing chiefly to the studies of Roman building material made by the late Professor TENNEY FRANK, we know that tufa of this quality came from Fidenae and was used to build the first temple of Concord in 366 B.C. and the walls which the Romans erected around their city at about the same time, after the Gallic invasion. It was not used after the fourth century B.C. in Rome. Hence, these Ostian walls were most likely constructed during the latter half of the fourth century B.C.

From our literary sources, we know that a Roman Ostia existed by 278 B.C. If we now look for an event in the second half of the preceding century which might have led to the establishment of a Roman colony at Ostia, we find one in the subjugation of Antium by the Romans in 338. While Antium was free and an enemy, it would have been impossible for the Romans to maintain a post on the south bank of the Tiber at its mouth. On the other hand, once Antium had been conquered, there was every reason for the Romans to profit from the occasion by making the lower course of the Tiber securely their own.

It is therefore assumed that the tufa walls protected a Roman fortress established at the mouth of the Tiber shortly after 338 B.C. Politically speaking, this settlement had the form of a colony. It must have been situated about 200 meters from the Tiber and a slightly greater distance from the coastline as it then existed. Professor FRANK believed that reflections of this early fortress are to be found in Vergil's descriptions, in the *Aeneid,* of Aeneas' fortress on the Tiber.

During the desperate struggle of the second Punic war Ostia was used by the Romans as a naval base. Its importance as such can be illustrated by two events: In 211 B.C. Cornelius Scipio, later to be called Africanus, set sail from Ostia with thirty quinquiremes in order to retrieve Rome's fortunes in Spain; in 208 B.C. Ostia served as the base of a "home fleet" of fifty ships which had been manned to protect the Italian coast in the vicinity of Rome. The population of Ostia must have grown considerably at this period and continued to grow thereafter, so that it soon expanded beyond the original walls. Nevertheless, the defeat of Carthage and Rome's long series of military successes throughout the Mediterranean world during the second century B.C. apparently made it superfluous to erect new fortifications. Where, indeed, was the enemy whom Ostia had to fear?

The enemy turned out to be a Roman. When Gaius Marius returned from exile in 87 B.C. and marched on Rome, he captured and pillaged Ostia on the way. The city may have stood earlier on the side of Sulla, which would be sufficient explanation of the treatment to which it was subjected. Be that as it may, in occupying Ostia, Marius was also preventing Rome from receiving any supplies by sea. The people of Ostia learned a lesson from this disaster, for it cannot be long after Sulla's return and final victory in 82 B.C. that the present walls were built.

Ostia in the Empire

At the beginning of the Empire, Ostia was enjoying a brisk maritime commerce. It could not, however, expect to dislodge Puteoli on the Bay of Naples from its position as the chief port of western Italy so long as it had no harbor capable of handling sea-going freighters. Such ships when they called at Ostia had to anchor off the Tiber's mouth and discharge their cargoes into lighters. A few of them might be partially discharged in this way and then make their way up the Tiber with the rest of their cargoes, but these must have been of exceptionally shallow draft even when fully loaded. From any point of view the situation was unsatisfactory. Rome needed a deep-water port for many reasons, but especially to handle the grain imported to feed the city's vast and growing population.

To remedy this lack the emperors Claudius and Trajan built the harbors and canal shown in FIGURE 1. That they had the desired effect from the start is quite clear from the fact alone that, with the completion of Claudius' harbor, the grain fleet from Alexandria abandoned Puteoli for Ostia as its final destination. Ostia entered upon a period of new prosperity. For two centuries and a half it flourished as the business center of Rome's maritime commerce. Fortunately, for this period, especially the second and third centuries A.D., our archaeological evidence is most abundant. Let us now see what it can tell us about life in Ostia at the time.

The business life of the city was concentrated around a large square or *piazzale* behind the theatre, north of the

decumanus, about half way between the forum and the east gate. In the center of this square stood a temple of Ceres, the goddess who presided over Ostia's chief article of commerce, grain. On three of its sides stood a double portico. Small rooms on its inner side were the *stationes*

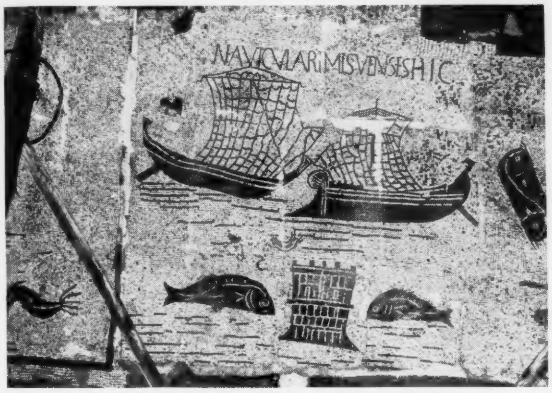


FIGURE 5. BUSINESS OFFICES OF OSTIA PLACED THEIR SIGNS, IN MOSAIC, ON THE PAVEMENT IN FRONT OF THEIR ENTRANCES. THIS IS THE SIGN OF THE SHIPPERS OF MISUA, A CITY ON THE GULF OF CARTHAGE.

or offices of shipping companies and of guilds connected with Ostia's maritime trade. There are sixty-three offices in all and the business done within them can be identified in most instances by signs in mosaics let into the pavement of the outer part of the portico, in front of the columns leading into the offices proper. An example of these signs is given in FIGURE 5. The Latin inscription reads NAVICVLARI MISVENSES HIC, or "The Shippers of Misua (have their office) here." Below it are two freighters (company ships) and below them two fishes facing a stylized measure of grain (the chief commodity transported by the company).

With regard to the guilds, the calkers and ropemakers, one group of river men, and the tanners, all had their headquarters in this square. Inscriptions from other parts of the city inform us of the existence of guilds of grain measurers, ship's carpenters, and ordinary carpenters. The wine and oil merchants also had their associations and so did the bakers. The picture as a whole is one of fairly high specialization of labor.

Much of the actual work done by the members of these guilds must have been done in the Port rather than in Ostia. I know of no detailed study, unfortunately, which attempts to determine what part of Ostia's inhabitants crossed over to the port on ferry and foot to earn their daily bread. I would assume, however, that a great number did so. For centuries the Italian workman and farmer has been walking long distances to his factory or fields, and he probably often did so in the past. Once settled in Ostia, a family was not likely to move to the Port just because some of its members found work there. Also Ostia was the municipal center and possessed the amenities of life—a theater, baths, bars—which make life attractive to everyone. We may take for granted that the substantial businessmen of Ostia lived there, even though their money was made in a port activity. On a different scale many of their humbler fellow citizens may have done the same. This, at least, would explain the existence of their guild headquarters and chief activities in Ostia.

This does not mean that Ostia was purely a center of business administration and a living place for men whose work lay beyond its walls, once the Port had been built. The great warehouses and magazines of Ostia attest the city's own commercial activities. One of the best preserved of Ostia's warehouses is that which was owned by Epagathus and Epaphroditus, two merchants with Greek names but probably of oriental origin. Let us pay it a visit.

We pass through an elaborate doorway flanked by brick columns. Above it is a marble plaque inscribed with the names of the proprietors. Beyond it is a vestibule which leads into a courtyard surrounded by porticoes with vaulted ceilings. Turning directly to the right we move to the end of the side nearest the entrance. We are now standing slightly to the left of the column in the foreground of FIGURE 6.

From here we can look diagonally across the courtyard. Its center is paved with mosaics, which are surrounded by a wide strip of pounded travertine. Directly opposite we see a hole at the foot of the corner pilaster, through which the rain water from the upper story was discharged. There is enough of this story left to give us a reasonable idea of its construction. It too was in the form of a portico or loggia, with pillars placed directly over those on the first floor. Glancing now to the right along the portico before us, we see the entrances of rooms to the right. These were the storerooms in which general merchandise was kept. Grooves in the sides of the entrances show how any one of them could be closed separately.

If we now proceed to the end of this portico, we shall find ourselves at the foot of the stairs which led to the upper story. Beyond the stairs to the left, but hidden in our picture, is the room at the back of the building which faces the entrance. It is larger than the others and corresponds to the *tablinum* in an atrium-type house. For the archaeologist it contains a welcome surprise: the remains of part of the fourth-century walls of the original city.

FIGURE 6. THE INTERIOR COURTYARD AND VAULTED PORTICO OF THE WAREHOUSE OF EPAGATHUS AND EPAPHRODITUS, AT OSTIA.

This house is a splendid example of the Roman's ability to build. The architect and builder provided the proprietors with exactly what they wanted: a first class, practical warehouse for general merchandise. At the same time, they gave them something more: excellent proportions, a dignified appearance, and construction and material which have defied the centuries.

One of the most important lessons which Ostia has to teach us concerns the housing and domestic architecture of ancient Rome. For many years, the only Roman houses known were those brought to light at Pompeii and Herculaneum. Consequently, the typical houses of these country towns with their atria and peristyles were considered to represent the "Roman house" par excellence. It apparently occurred to very few scholars that such a population as ancient Rome had at the height of the Empire (about 1,200,000 by CALZA's calculations) could never have been contained in the area of ancient Rome, had they been housed so expansively. With the excavations at Ostia we learned that the ancient Romans could conserve space as well as ourselves, when it came to building on valuable city property.

To put it briefly, Ostia taught us the existence of the Roman apartment house. Like apartment houses today, the floor plans varied according to the size of the apartments, the amount of building space available, and other factors readily called to mind. A recently-excavated apartment house, the Insula degli Aurighi, contains a beautifully-decorated six-room apartment which must have rented at a stiff price. The tenant, however, received certain unusual comforts for his rent, for he could use the elaborate hot and cold baths which were provided within the house for the convenience of all the tenants. The other extreme is the single room or pair of rooms in buildings not unlike those which can be seen in the poorer parts of Rome today.

In FIGURE 7 we have a reconstruction of an Ostian apartment house by the architect GISMONDI. On the ground floor to the right is the stairway leading to the upper floors. Next to it is a passageway which runs through to the central courtyard. There follow three shops (the one on the right is closed), each with its window ventilating the mezzanine within. A balcony runs the length of the second floor, on which the second-floor apartments open. Tenants on the third floor do not enjoy this convenience. But those on the fourth are rewarded for their long climb by pleasant loggias where they can be at home virtually out of doors.

There can be no doubt that this is the way the majority of people lived in ancient Ostia and Rome. Indeed, within recent years, one such apartment house has been discovered at the foot of the Capitoline hill. But the fact that Rome has been continuously inhabited and built and rebuilt since the time of the Empire has made us dependent on Ostia for our knowledge of its domestic architecture.

The attentive observer will have noticed a well in the foreground of our reconstruction. It was put there for a good reason. There was no plumbing in the Ostia apartments, and water had to be fetched from wells and fountains in the public streets. The latter were supplied by a

FIGURE 7. A TYPICAL APARTMENT HOUSE AT OSTIA, WITH GROUND FLOOR, MEZZANINE, AND THREE UPPER FLOORS, AS RESTORED BY ITALO GISMONDI. NOTE SHOPS ON STREET LEVEL, STAIRCASE AT THE RIGHT, AND LOGGIAS ON THE TOP FLOOR.

main which was laid down under the emperor Caligula (37–41 A.D.) to bring water from springs outside the city to the entire town. Central heating, needless to say, was as non-existent as it is today in the vast majority of houses in Italy outside of metropolitan centers.

The people of Ostia, rich and poor alike, did not suffer for lack of entertainment. A theater was built originally by Augustus, and enlarged some two hundred years later by Septimius Severus and Caracalla. It is worth recalling that excepting that of Pompeii, this is the only well-preserved Roman theater which has survived in Italy. Since its restoration, it has been used for the presentation of ancient drama. They were indeed fortunate who were able to attend the performances of the *Clouds* of Aristophanes given there last spring.

Worship

We come now to an aspect of Ostian life in which the new excavations have added particularly to our knowledge: the religious cults. The evidence in this field has always been abundant. As early as 1912, when scientific excavation had hardly begun, it was possible for an American scholar, Professor LILY ROSS TAYLOR, to write a sizeable monograph on this subject, based chiefly on information furnished by inscriptions. Later, as excavation progressed, new sanctuaries and inscriptions were discovered. In importance, however, the finds made from 1938 through 1941 far surpass those of previous years.

To list them briefly, they include a temple dedicated to Hercules Invictus, the foundations of which go back to the time of Sulla; four temples of the imperial period, three of which seem to have been connected with Ostian guilds; and five chapels for private worship, some of which contained cult statues. Five new Mithraea, sanctuaries for the worship of Mithras, were also brought to light; in one of them an example of the famous cult statue of Mithras killing the primal bull was found intact. It is signed by the Athenian sculptor Crito. A small temple of the Bona Dea, identified by an inscription, is a particularly important item on our list.

But the attention of scholar and layman alike will be inclined to dwell longer on two other discoveries. The first is the campus of the Magna Mater. It is a triangular area lying adjacent to the city wall, next to the Porta Laurentina. At the west tip of the triangle, there are the remains of the temple of Cybele, the "Great Mother" whose cult was brought to Rome from Asia Minor in 204 B.C. Her arrival in Italy is closely connected with Ostia, for the ship which was carrying the sacred stone which symbolized the goddess ran aground at the Tiber's mouth. It was then that a vestal virgin, Claudia Quinta, by freeing the ship with the help of the goddess and pulling it up

the Tiber, proved that accusations of misbehavior brought against her were false. The temple which we have does not go back, of course, to this period, but it is appropriate that the goddess was worshipped later in the town where she first came in touch with Italy.

The eastern tip of the triangle formed by the *cardo* and the city wall contained a number of chapels. One was dedicated to the cult of Attis, the male consort of the Magna Mater. Two statues of young fauns flank the doorway. Behind it to the left stood the chapel of Bellona. Originally a Roman goddess of war, Bellona had become identified with the Cappadocian goddess Mâ, who was also connected with warfare, and had found a place in the religious activities of the Empire within the orbit of the Magna Mater. Their cult celebrations were both orgiastic, and it seems that the cult statue of Bellona was escorted in solemn processions by believers who carried spears and were hence called *hastiferi*. Thus, the campus of the Magna Mater was the scene not only of the worship of this goddess but of the celebration of the minor cults which revolved around her.

I can think of no better way to introduce the last and greatest religious monument of ancient Ostia than to recall an event in the life of one of Christianity's dearest and wisest saints. In the ninth book of his *Confessions,* Saint Augustine tells us of a conversation with his mother, Saint Monica, at Ostia on the Tiber. They had come down from the north of Italy in the fall of the year 387 A.D. and had taken quarters in a house which surrounded a garden. There they rested and recruited their strength for the next stage of their travels, for they were planning to set forth soon again by sea for North Africa and home.

One day, as they awaited the departure of their vessel, they went together to a window which looked out on the interior garden. A pensive mood possessed them, and their thoughts, carried by a spiritual yearning, soared beyond material things toward the realm of divine wisdom. For a moment they touched that wisdom and their hearts bounded within them. Then the exaltation passed, leaving in Saint Monica a foreboding and a resignation, and with them a more profound feeling of communion with her beloved son. So she was moved to tell him of her lack of pleasure in this life. There was, it is true, one thing which she had sometimes desired to see before dying, but this she now had seen: the conversion of her son to Christian Catholicism. Why then should she tarry longer on this earth?

In about five days, she was seized by a fever to which she soon succumbed. At the news of her death, "many brothers and pious women" came together to attend to her burial. These were clearly members of a Christian congregation. As we learn from our literary sources, it

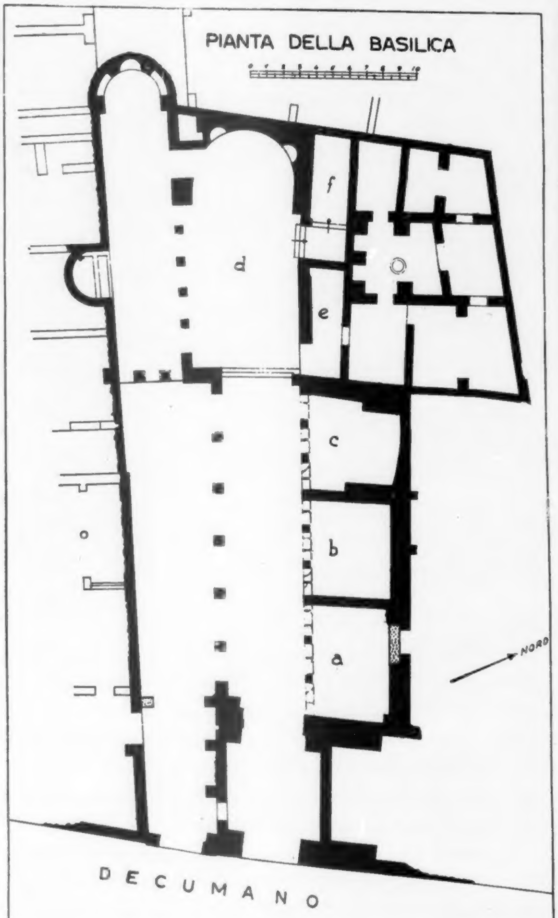


FIGURE 8. PLAN OF THE UNIQUE FOURTH-CENTURY BASILICA OF OSTIA.

was apparently strong and well organized by the middle of the third century, for it then had a bishop, a number of priests, and a deacon, some of whom suffered martyrdom for their faith. Consequently, we are not surprised to hear of the erection of a church or basilica in Ostia some sixty or seventy years later, where Christians might profess their religion in safety and in peace.

To be more precise, we are told by the *Liber Pontificalis* that under Pope Silvester (314–335 A.D.) the Emperor Constantine erected a basilica in the city of Ostia, dedicated to the apostles Peter and Paul and to John the Baptist. It is the only Christian church which we know to have been in Ostia itself for many years to come, and the

lands with which Constantine endowed it should have assured it a prosperous future. We are therefore fairly safe in assuming that Saint Augustine's Christian brethren belonged to its congregation and that during his stay at Ostia it was visited by the saint himself. Surely, then, in view of these associations, we may be pardoned for feeling a particular curiosity about the church itself.

In excavating the remains on the north side of the *decumanus,* west of the forum, a building of peculiar shape was brought to light. Its identity was soon established by an inscription carved on the two fasciae of an architrave supported by Ionic columns: IN XP GEON. FISON TIGRIS EVFRATA TI CRI(st)IANORVM SVMITE FONTES ("In the name of Christ. The Gihon, Pison, Tigris and Euphrates. Take [to yourselves here] the springs of the Christians").

The rivers are those into which the river which "went out of Eden" parted, commonly called the rivers of the terrestrial paradise (*Genesis,* 2.10–14). They symbolized the four gospels by which the grace of Christ, acquired through baptism, was spread among mankind. Thus this inscription indicated not only that the building to which it belonged was a Christian church, but that the part of the building which stood behind it was a baptistry.

If we now glance at the plan of the building (FIG. 8), we shall find this baptistry to the left of the room marked *d.* Both of these rooms are really the upper parts of two larger rooms which run the entire length of the building.

The upper and lower parts of *d* are divided by two steps. Off the lower part to the right are three separate rooms (*a, b, c*) which we shall call chapels, since they occupy a position analogous to that occupied by chapels in later churches. Rooms *e* and *f* off the upper part of *d* may have served the same purpose. They may have also been used for the deposit of sacred utensils, records, etc.

The nave on the left of *d* was also separated into two parts by a difference of level. But in addition its upper part, the baptistry, was entered from its lower part through the Ionic columns which supported the Christian inscription. Finally, the naves throughout their length were separated by columns.

This plan is quite unique and we cannot explain or illustrate it by comparison with other early churches. But a consideration of the site before the church was built will help us to understand its formation. The nave to the left was originally a city street, flanked by houses on both sides. To make the left wall of the church, the entrances of the houses were walled up, and an apse was constructed across the street to form the back of the baptistry. On the other side of the street there had once stood baths and a private house. Their street walls were largely demolished and columns were placed on their foundations, the columns which now separate the two naves.

If we should now stand in the middle of the baptistry, at the side of the brick pillar, beyond the row of columns, and look toward the main entrance, we would see what is pictured in FIGURE 9. In the immediate foreground we have the two columns and architrave which form the entrance to the baptistry proper. Beyond it lies the lower room, which with the baptistry constitutes the left nave. We can clearly see the bases of two of the five columns which separated it from the lower part of nave *d.*

FIGURE 9. INTERIOR OF OSTIA'S FOURTH-CENTURY BASILICA, FOLLOWING PARTIAL RESTORATION.

If we must choose an arbitrary date for the beginning of Ostia's decline, we may settle on 314 A.D., when the Port became an independent city. For it is a natural assumption that the wealth which had come to Ostia from the Port then began to remain to a greater extent where it was made. No city, of course, dies overnight except through an overwhelming disaster, and there is abundant evidence that Ostia was still a city of some magnitude in the middle of the fourth century A.D. But it was a magnitude which must have been continually decreasing, and, as men abandoned the city for places which offered larger opportunities, many a building was left to crumble for lack of care.

Such decay is a cumulative process, and we can well imagine a point at which it became obvious to most men that there was no longer any living in Ostia, and a gradual drifting away became an exodus. By the middle of the sixth century the city was virtually deserted, for the road to Rome had fallen into disuse and traffic on the Tiber had come to a halt. While the Vandal and the Goth had been sacking what remained, malaria had begun its long occupation of the land.

The State of Antiquities in Samothrace

[Professor KARL LEHMANN, Director of the Archaeological Research Fund of New York University, visited the site of his pre-war excavations on the island of Samothrace, in the northern Aegean, for eight days in July, 1947. The text of the report he subsequently submitted to the Fund is here printed in full.]

Before the war, the Archaeological Research Fund of New York University initiated systematic excavations on Samothrace under the auspices of the American School of Classical Studies in Athens and with the official permission of the Royal Greek Government. Two campaigns of excavation were carried out in 1938 and 1939, the major results of which were published in preliminary reports (*American Journal of Archaeology*, 43 (1939) 133–145, 44 (1940) 328–358, 485–493; *Hesperia*, 12 (1943) 115–134).

While in 1938 some trial excavations in the ancient town and its necropolis were made, in order to explore the prospect of future systematic work, excavation was concentrated in 1939 on the most important section of the mystery sanctuary of the Great Gods with the intention of an exhaustive and final investigation of this site, among mystery sanctuaries next in importance to Eleusis.

By the end of the Campaign of 1939, the great archaic initiation hall, the Anaktoron discovered by us in 1938, had been completely excavated. A small building next to it, the Sacristy, had been explored. The most conspicuous structure of the Sanctuary, a round building named, from its dedicator, Arsinoeion, had been fully excavated for the first time with the viewpoint of an exhaustive exploration and, perhaps, future physical reconstruction. Beneath these buildings, ruins of a conspicuous pre- or proto-historic building had been discovered and began to throw light on the legendary origin of this famous site. With the assistance of Mr. CHARBONNEAUX of the Louvre, a renewed and exhaustive exploration of the site on which the famous Victory of Samothrace stood had also been initiated.

The excavators lived in a camp of tents brought from America. These and all other equipment and tools were stored in houses near the excavation in 1939. The equipment included a big tripod and derrick and, above all, 1000 meters of track of a decauville railroad (of which 500 meters had been laid with great difficulty in the narrow river valley), and four wagons.

The finds from the excavation were kept in a storeroom rented in the house of KYRIAKOS BABALAS; carefully inventoried and provided with labels, the single items were arranged on wooden shelves. Stratified ceramic material was stored in gasoline containers (about 80) for later investigation. To the finds from the excavation were added sporadic finds made by the inhabitants and acquired for the future museum, as well as architectural fragments, sculptures, and inscriptions reused in modern buildings.

In 1939, with the permission of the Greek Government, we began to build a modest local museum, or rather its nucleus; one hall, near the excavation site. The stone walls of the structure were built to a height of about four meters and material, doors, window frames, glass, timber and tiles for the roof were assembled for the projected completion of the building in 1940.

In 1939, a local guardian, one PETZONIS, was appointed by the Greek government to safeguard the antiquities and to protect them from damage. When we left Samothrace, we handed the keys to the "Museum" and to the place of storage for our equipment to the honorary epimeletes, the teacher MAKROS, in Chora.

After the outbreak of the war in 1939, it became clear that for several years, at least, we would not be able to resume work. As long as it was possible, we tried to protect the antiquities in Samothrace, and we renewed these efforts after the cessation of hostilities.

Thus in the spring of 1940, we dispatched our faithful and able foreman GEORGIOS NIKOLAIDIS from Athens to Samothrace. He found everything well in order and carried out work of protection according to our directions. This included: the building of two stone buttresses on the east wall of the Anaktoron which have prevented any damage to that wall otherwise possible in view of the pressure of earth from behind it; the covering up with earth of the burned circular wooden initiation platform in the Anaktoron, of the bothros in the southeast corner, and of the early ruins beneath the Arsinoeion, as well as the building of protective roofs over these relics, over the foundation of an altar and over a deposit of potsherds and bones in the Arsinoeion. Furthermore, at that time NIKOLAIDIS took care to protect the decauville railroad from rust—as it turned out to the advantage of the invaders—by painting it.

After the invasion of Greece, we made efforts to secure the protection of the antiquities and our property in Samothrace. On the initiative of the Chancellor of New York University, the Secretary of State in Washington instructed American diplomatic representatives abroad to call the attention of the occupying power to the importance of the antiquities and the American interests in Samothrace. Following inquiries in Berlin and Rome, the American Minister in Sofia submitted a note to the Bulgarian government in the summer of 1941, inasmuch as it had become known that Bulgarian troops had occupied the island after a brief German invasion. In response to this step a note verbale was received from the Bulgarian government stating that the antiquities were well protected and that the guard appointed by the Greek government (whose name appeared symptomatically in Bulgarized form) was still in charge. The note did not mention our equipment, inroads on which had evidently already been made.

In addition to this diplomatic step, the Director of the Archaeological Research Fund of New York University personally sent a cablegram to the Prime Minister of Bulgaria, who in his previous and more innocent activities had been a reputed archaeologist, calling his attention to the importance of the antiquities in Samothrace and to the duty of the Bulgarian occupying forces to respect them. No answer was received.

After the United States entered the war all further efforts to protect the antiquities in Samothrace had to be abandoned.

Immediately after the liberation of Greece, in the summer of 1945, we again dispatched NIKOLAIDIS to Samothrace. He submitted a report on the deplorable state of affairs there to the American School of Classical Studies in Athens, to us, and to the Greek Government. Another report by two representatives of the Greek Ministry of Education was also kindly forwarded to us. The general content of these two reports has been confirmed by

our investigation this summer while, naturally, on the basis of our previous experience we were able to add many details and additional information.

In 1945, on our request, NIKOLAIDIS also submitted a report concerning the situation and the most urgent needs of the population of the island. Even within the general misery of Greece, the particularly bad situation in Samothrace became appallingly clear to us from that report. Following it we collected from private donors, amongst whom the Samothracians in America organized in the Benevolent Society "Nike" contributed the larger part, food, clothing, and medicine, and by paying the rather disproportionate expenses for transporting this relief shipment directly from America to Samothrace from the Archaeological Research Fund we were finally able to give modest assistance to the population at the time of their worst plight. Early in 1946 NIKOLAIDIS went to Samothrace for a third time to take care of the distribution of this relief shipment and he found the status of the antiquities unchanged from that of the previous year.

This summer's brief visit to Samothrace aimed above all to secure by autopsy and personal inquiry a clear and detailed picture of the present status of affairs in Samothrace, of the causes and the range of destruction, and of the needs for immediate salvage and future protection of the antiquities there. Establishing renewed contact with local authorities and people who recognize the value of our work as an economic as well as a cultural asset of the island was a second purpose. An examination of the situation created by the depletion of our equipment and building material in order to plan for the immediate and long range future was third in order.

An unnamed donor generously gave special funds for the disproportionately large expenses of such a visit to Samothrace under present conditions. Mr. HARRY HILL, Vice-President of the American Express Company, and Mr. NICHOLAS LELY, Director of the Greek Office of Information in New York, were helpful in securing transportation to and from Europe. In Athens, the officers of the American School, above all Directors STEVENS and BRONEER, and Mr. KYRIAKIDES, gave us invaluable assistance and advice. Professor HOMER THOMPSON again generously ceded to us from the Agora Excavations our faithful and able foreman NIKOLAIDIS for the duration of our stay in Greece. Professor KERAMOPOULOS, Director of the Greek Archaeological Service, showed the same generous interest and cooperative spirit which we have always found in that quarter. In Samothrace we found a touching faith in our ability to help the poor island into a better future and an expression of devotion and cooperation which was most moving.

FIGURE 1. THE ONLY LARGE SETTLEMENT ON THE ISLAND OF SAMOTHRACE IS THE VILLAGE OF CHORA, PROTECTED BY A PICTURESQUE MEDIAEVAL CASTLE.

On his trip, the undersigned Director of the Archaeological Research Fund was accompanied by his wife, PHYLLIS WILLIAMS LEHMANN, who had been a member of the excavation staff in 1938 and 1939 when still a student at New York University and who is now Assistant Professor at Smith College. Her experience and familiarity with the previous work and conditions were invaluable. And a pictorial record of the present status is due to her photographic skill.

We arrived in Samothrace, after a journey of seven days from Athens via Chios, Mytilene, Kavalla, and Alexandropolis, on July 9, and remained there for eight days. Inasmuch as all our pre-war camp equipment had been stolen, we lived in the little hotel in Chora and rode to the excavation in Palaeopolis daily on horseback —a ride of roughly one hour each way. While it was possible to have a modest meal at night in the restaurant in Chora, cans and other food brought from America were used for early breakfast and for luncheons in Palaeopolis. The following exposition is but a resume of the facts which we have ascertained during this visit.

Status of the Ruins in Palaeopolis

Damage to the ruins in the Sanctuary of the Great Gods has been very considerable and it may be assumed that this site has suffered more from the war than any other major excavation site in Greece. This damage has been caused by three factors: first by deliberate and willful destruction by the Bulgarian army; second by stone-cutting on the part of local people during the last year; third by natural forces. The first and the last causes have badly harmed the Arsinoeion, the most magnificent Hellenistic building of Greece. The second factor made itself felt above all in the Anaktoron, the initiation hall discovered by us in 1938 and 1939, and is largely due to the absence of an official guard since the war and to the non-existence of a local epimeletes after the death of the former epimeletes MAKROS. PETZONIS, the guard appointed by the Greek government in 1939, served as a soldier in the Greek army from the fall of 1940 to the spring of 1941. After his return, he resumed his duties for a short time under the Bulgarian occupation but was then supplanted by an old man sent from Bulgaria who, however, seemingly did nothing against the barbarism of his countrymen. At the end of the war PETZONIS was arrested, convicted of collaboration with the Bulgarians and sentenced to jail for several months. Since then, no guard has been available and the epimel-

etes MAKROS, who had been absent from Samothrace for most of the war, died in 1946.

Bulgarian barbarism during the occupation exceeds imagination, a fact which has not been sufficiently publicized. It may have been less methodical than that of their German allies, but brutal physical torture, slavery, robbery and suppression, not only of civil liberties, but of all cultural life, have been the rule in their time. And this wild destruction of Greek life increased towards the end of the war when the Bulgarians lost hope of permanent occupation of the regions they had seized. This is not the place to narrate the many aspects and facts which we have ascertained in this regard. However, the willful destruction of the Arsinoeion in 1943 must be understood against this background.

The Arsinoeion. In 1939, after the excavation and exploration of the foundation of this unique circular building, we had set up the mass of Thasian marble blocks from its superstructure which previously had been heaped over the building in orderly vertical positions on the foundation. We had numbered them and Mr. SHAW, our architect, had begun a systematic study. Most of these blocks were moulded or sculptured. To the northwest we built a terrace for another deposit of blocks from the Arsinoeion found to the north. An as yet unexcavated pile is found to the south while at the end of antiquity and later a number of blocks fell down into the river valley to the west. Altogether so much of the superstructure of the building was preserved that the hope of a physical reconstruction did not seem to be utopian.

The damage wrought by the Bulgarians has completely destroyed a number of these marble blocks as well as parts of numerous others, and it has even extended to the structure preserved in situ.

In 1943, the Bulgarians planned to build a bath behind the new schoolhouse in Chora which served as their headquarters. They began by building a stone stairway up the hill. To get stone material for this stairway they despatched a platoon of soldiers to Palaeopolis—and picked a number of the most conspicuous big blocks of the Arsinoeion standing in order on its foundation. They did not—unfortunately—plan to use these blocks as such. Rather they smashed them and cut them up into small irregular stones, which are now used and visible in a stairway to the north of the schoolhouse in Chora where they were recently transferred from the nearby stairway of the unfinished Bulgarian bath. These blocks (at least half a dozen major architectural pieces of the Arsinoeion) have thus been completely and permanently destroyed. On the site one sees big gaps here and there in the once orderly array of blocks on the foundation of the Arsinoeion, and—on the foundation itself—white marble chips and marble powder from this destruction. In smashing the blocks they had selected for this purpose, the Bulgarians needed space to work. This they achieved by pushing neighboring blocks out of position, so that they in turn tumbled over their neighbors causing considerable damage and breakage to a great number of other stones. On the northeast side one of two euthynteria blocks—the only marble parts preserved in their original position—was torn away and smashed into smaller and larger fragments left on the site. While thus occupied, the Bulgarian soldiers began in their leisure hours to deface some other blocks by covering them with big incised inscriptions of their names, sometimes adding for the record "1943." On one block a Bulgarian amateur artist incised a childish representation of a horseman accompanied by a dog—leaving a descendant of the primitive Thracian horseman-hero-reliefs in this refined Hellenistic surrounding.

After the irreparable damage caused by this Bulgarian horde, nature has recently added to the present picture of confusion. To the east of the Arsinoeion a concrete terrace wall, originally built with it, supported an upper terrace on the hillside. It had first been exposed by the Austrian excavators in the seventies of the past century and ever since had been visible. Only the southern part of the Hellenistic terrace wall was preserved. The central and northern sections were Roman restorations of different ages. During unusually heavy rains last winter the central section of this terrace wall collapsed and its debris fell down over a small section of the Arsinoeion. In this process the debris of the terrace hit and threw down some of the marble blocks set up on the foundation of the Arsinoeion, and these stones, too, fell into the interior of the building, along with the debris of the terrace wall. But it seems that no harm other than a few scratches and chips to blocks of the Arsinoeion resulted from this disaster. The central section of the terrace wall (as potsherds found in the pile show it, dating from the early Roman period, probably the first century B.C.) is, of course, lost. The northern (late antique) and southern (Hellenistic) sections are preserved and hardly in danger. We hastily erected a stone buttress under the overhanging part of the southern section to prevent any harm to this relic.

Immediate tasks which should be undertaken in this area next year are:

The re-systematization of the blocks from the superstructure of the Arsinoeion on its foundation after the havoc caused by the Bulgarians.

The removal of the debris of the fallen section of the terrace wall and the building of a new terrace wall between the Hellenistic southern and the late Roman northern sections in order to protect the Arsinoeion from any further harm.

The removal of earth immediately above and behind this terrace to relieve pressure and to prevent further similar occurrences.

The restoration (as far as possible) of

FIGURE 2. ARSINOEION, SAMOTHRACE, JULY, 1947. THE GAP BETWEEN THE UPRIGHT BLOCKS IS CAUSED BY THE DESTRUCTION OF OTHER BLOCKS WHICH WERE SMASHED BY BULGARIAN SOLDIERS.

FIGURE 3. ARSINOEION, SAMOTHRACE, JULY, 1947. CLOSE-UP OF BULGARIAN DESTRUCTION. THE CHIPS AND MARBLE DUST IN THE FOREGROUND ARE ALL THAT ARE LEFT FROM A MOULDED BLOCK OF THE SUPERSTRUCTURE.

the marble euthynteria destroyed by the Bulgarians.

The clearing, from debris, accumulated earth, and vegetation, of the inside of the Arsinoeion.

The Anaktoron. This venerable archaic structure, largely of modest limestone material, fortunately did not attract the greed of the Bulgarian invaders and, after the measures taken by us for its protection in 1939 and 1940, it remained unharmed until 1946, when it was visited by NIKOLAIDIS. The beautiful archaic south wall, preserved to a height of 12 feet, is intact. The east wall with its pillars strengthened by our buttresses has suffered but one damage; parts of the southernmost pillar have been torn down, probably by local shepherds who wished to use the pillar as a stepping stone. But the stones have remained in front of it and with the help of our graphic and photographic records they can easily be replaced. Next year it will also be necessary to remove the earth above and behind this eastern wall and to relieve it from pressure. Then the emergency buttresses built by us in 1939 and 1940, to which we have added a fourth this year, can be removed and the interior cleared of vegetation and our protective fills.

But unfortunately and ironically only a very short time before our arrival harm was done to this ruin which can never be remedied. A beautiful wall of hard red limestone orthostates, dividing the main hall from the northern sanctuary which was accessible only after initiation, had been well preserved in situ since our excavation in 1938 in a large eastern and a smaller western section. The deep red color and height of this Hellenistic wall differentiating the parts of the great building contributed essentially to its appearance. According to NIKOLAIDIS, it was still intact in the spring of 1946. But when we visited the site on July 10 of this year it had been completely destroyed. Only the foundation and one small orthostate block remained. Fragments and chips of the others lay around and the still visible dung of the animal which had carried off the spoils testified to the recent date of the destruction. This destruction had not stopped at the Hellenistic cross wall. The same hard red limestone material had been used in a late antique restoration of the three doors of the main hall of the Anaktoron. In the southern door the stonerobber removed the step under the threshold and smashed it; in the central door he chipped off a piece (which can be replaced) and then left it; in the northern door he pulled one piece off, again leaving it. An investigation ordered by the chief of police in Chora during our sojourn in Samothrace revealed that one PANAGIOTIS TIANOS of Palaeopolis, in building a small house, had recently caused this destruction, broken up most of the red limestone blocks of the Hellenistic wall, and used the small stones thus obtained. These stones were carried back on July 15 to the Anaktoron after they had been taken out of the house in the hope that next year at least part of the wall may be restored from the original fragments. The thief was arrested and his trial may serve as a deterrent to similar offenders.

In the rest of the ruins of the sanctuary we found no traces of destruction during recent years, with the exception of a slight damage to the foundation of the "New Temple" excavated by the Austrians. This damage may have been caused by animals as well as by men. One of the most important duties of the new guard who, we hope, will now be appointed by the Greek Government, and of the epimeletes should be to keep the sanctuary out of bounds to grazing animals. For the time being, we have called the attention of the local police to this matter and suggested to Pappas Georgios, now Director of the Schools, he should try to prevent future damage to the excavations by oral instruction and possibly by means of posters.

In the harbor area of the ancient town where we made various trial digs in 1938, we found overgrowth of vegetation but no traces of destruction. Though a barbed wire fence, enclosing the site of a conspicuous Early Christian church dis-

FIGURE 4. ARSINOEION, SAMOTHRACE, JULY, 1947. CLOSE-UP OF BULGARIAN DESTRUCTION. IN THE CENTER ARE FRAGMENTS OF A MARBLE BLOCK WHICH WAS TAKEN FROM THE EUTHYNTERIA AND SMASHED.

covered by us, had disappeared, no harm seems to have been done to the heavily-overgrown ruin which awaits future excavation.

We feel confident that our personal appearance on the site, the measures taken by us, and the expectation of the local people that we will soon return and resume work, will protect the antiquities for the time being from further destruction.

Status of the Museum in Palaeopolis

The storage room in the house of BABALOS as well as the unfinished new Museum building have suffered badly. As far as we were able to ascertain facts, this is what happened.

During their short stay in Samothrace the German occupying forces seem not to have interested themselves in the antiquities. A young German officer in Chora, seeing the copy of the great Austrian excavation publication which CONZE had donated to the community, "borrowed" one of its folio volumes and did not return it. But fortunately this gentleman seems not to have found his way to our Museum. During the change of occupation from German to Bulgarian, PETZONIS and BABALOS tried to hide what they thought to be the most valuable objects: inscriptions and coins. The inscriptions, part of which were stored in the old part in the new unfinished building, were buried in a nearby field. At the end of the war, they were dug up again and carried back to their storage places. Our impression is that no important document was lost in the process, but only a systematic check will show whether this is correct. The coins found in 1939 had been kept in small paper envelopes and stored on the shelves with other finds of the same provenance. PETZONIS picked these envelopes from their various places, stuffed them in a small tin can and buried it somewhere (without a lid). As a result earth got in, the paper envelopes in many instances broke or disintegrated during four years of burial, and when PETZONIS returned the can to me (after having previously refused to give it up to anybody else), much of the documentary value of the coins had been destroyed. How many of them have been lost cannot be said before detailed examination. We deposited the can and its contents in the Museum. The loss to scholarship is not great, inasmuch as we had made casts of all well-preserved pieces as well as of all those of stratigraphic value and brought them to New York.

Apart from these items, the Museum contained architectural and sculptural

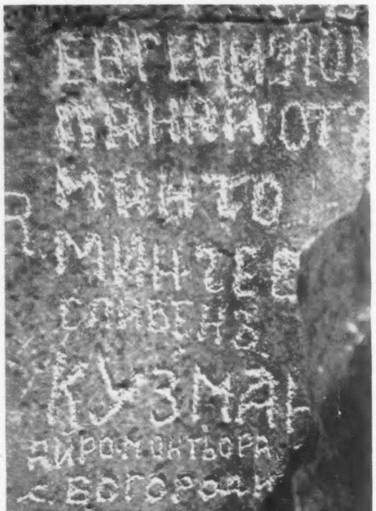


FIGURE 5. ARSINOEION, SAMOTHRACE, JULY 14, 1947. INSCRIPTIONS CARVED BY BULGARIAN SOLDIERS ON ONE OF THE MARBLE BLOCKS OF THE ARSINOEION.

fragments which all seem to be well preserved. The numerous small finds and the stratified ceramic material present a different picture. After the Bulgarians had taken over, a small detachment of their soldiers was stationed in Palaeopolis. Whenever they wanted a container for some purpose, they had their "guard" open the Museum and emptied a shell container, throwing its contents on the floor. In due time they seem to have thus destroyed the scientific evidence of about half the material thus stored. In 1945, NIKOLAIDIS found a huge pile of potsherds filling most of the floor space of the Museum room. They have now been swept under the shelves. Probably all this material has become worthless and will have to be thrown away.

Shortly before the end of the war, two Bulgarian women appeared in Palaeopolis and visited first the excavation, then the Museum. The natives were under the impression that they were archaeologists. They did not allow BABALOS who had accompanied them to the excavation to enter the Museum with them. They carried briefcases and locked themselves up in the Museum for an hour or two before leaving. Whether they took any of the small finds, as might be suspected, we cannot say. An ominous circumstance is the fact that, during the short time available this summer we were unable to discover on the shelves two small and easily removable valuable objects reproduced in our report on the campaign of 1939: a unique bronze chest and a silver ring with a representation of the cabiric snakes and the stars of the Dioscures. It is not excluded, however, that they may be rediscovered, given the present chaotic state of the storeroom. Fortunately, we had transferred most of the valuable single finds made in 1938 to Athens, including coins, and deposited them in the National and Numismatic Museums. These finds, we hope, are safe. But a glass vessel of rare preservation and form has been broken in Samothrace. What else has been stolen or suffered damage will be ascertained as soon as possible. The few fine and important Attic red-figured vase fragments, found in 1939 and not yet published, we are happy to report escaped theft and destruction, as did most of the more modest single ceramic finds. Our labels have withstood the ravages of time and dirt where the objects remained undisturbed (over about half of the shelf space), and we hope that our careful work of accessioning in the past and our extensive photographic records and drawings will enable us to restore order out of the present chaos. This systematic work should be undertaken if possible next year, after completion of the new Museum structure and with the transfer to it of the contents of the present storeroom.

The entire building material which we had assembled for the completion of the new Museum, timber, tiles, iron, glass, has been stolen by the Bulgarians. NIKOLAIDIS was able to recover in 1945 8 of the 10 wooden window frames and they are now deposited in the old Museum. During our stay in Samothrace Mr. PLATO TERZIS, whose masons built the Museum in 1939, was again helpful in sending a technician to Palaeopolis who submitted to us a specified estimate of the cost of completing the structure. This is one of the most urgent tasks in the interest of security for the antiquities in Samothrace and of any future work there. Further delay may cause more damage.

Equipment and Tools of the Excavation

Before the war, we had built up almost complete equipment for carrying on excavations for a number of years. Five tents, a number of cots, sleeping bags, etc. had been imported from America. The sleeping bags were brought to Athens for cleaning in 1939 and deposited in the American School of Classical Studies. When the Italians invaded Greece in 1940, we cabled to Director STEVENS and asked him to donate them to the Greek Army.

The tents entrusted to the epimeletes MAKROS were, with or without his knowl-

edge, taken away by Petzonis and sold to local tailors, who used them for making clothes. All the rest of the minor camp equipment has disappeared.

Some of it will have to be replaced, cots, for example. But it seems that in the future it will be possible and advisable to billet members of the expedition in buildings near the excavation. We have been able to make concrete enquiries in this regard during our visit and we have obtained satisfactory results.

Most of the pre-war tools will have to be replaced. As to the most valuable item, the decauville railroad, we have been able this summer to prepare at least a partial recovery. The Bulgarians had stolen all the rails, both those which had been laid in 1939 and those which we had stored in the new Museum, in addition to the four wagons. A few of the rails were used in a thermal establishment in the Loutra of Samothrace, a few miles to the east of Palaeopolis. They cannot be recovered without wrecking the structure. Nikolaidis saw part of our decauville railroad material in Alexandropolis in 1945 where the Bulgarians had abandoned it. We took this matter up during our stay in Alexandropolis on July 17 of this year. There we saw a bit of our track near the harbor where the Bulgarians had used it. After a search, we found another big pile some distance to the east of the town in the yards of the Companie Franco-Hellenique des Chemins de Fer. This material seems to contain about half of the rails and two of the four wagons of our line. Though the ties are lost and would have to be supplanted by wood, and though other repairs are necessary which, we have been assured, could be made in Alexandropolis before reshipping the material to Samothrace, it seems possible that with some expense we might recover half of the line. We discussed the matter with Mr. Henri Fontaine, an official of the French Company, who assured us of his willingness to assist us in this matter. The railroad built by us in 1939 is well preserved and can be reused.

New Archaeological Observations

Our brief stay in Samothrace this summer did not allow for any research. We were able to visit only one section of the island immediately to the south of Chora which contains the ruin of a small Byzantine church (Hagios Panteleimon).

On the day of our departure (July 16), we visited the locality Rhodophylli about 1½ mile to the east of Kamariotissa on the northern seashore. Here on a hill we had seen a fine Hellenistic Doric capital in 1939. In this section the former Phylax Petzonis owns a house. And he pretends to have found here on this ground a "gold statuette" which, after long and mysterious delays, he handed over to the local police in 1946 and which turned out to be a small bronze statuette of Herakles said to be of fine workmanship of the fourth century B.C. It was sent to the Museum in Kavalla.

Petzonis showed us the spot behind his house where the statuette was supposedly found. It is a Roman site, and the alleged "base" on which the statuette stood is an antique olive press. Probably, however, he found the statuette somewhere in the region. On the neighboring hill to the west discovery of marbles is reported. Between the hills a small bay, the ideal ancient harbor, now filled with alluvion, is clearly recognizable, and that a considerable ancient site was here can hardly be doubted: the forerunner of the present harbor Kamariotissa. It may well be that this site is the long searched for Harbor Demetrion which played a role in the last adventure of King Perseus of Macedonia.

Our visit to Samothrace has given us a clear picture of what happened there. It is a sad picture. But at least we know the facts now. We can plan to remedy what can be remedied and to protect what can be protected. The work of protection and restoration is the most urgent and immediate task and it must be done before any expansion in new excavations can be undertaken.

It is hoped that the imminent appointment of an honorary epimeletes and of a reliable and intelligent guard by the Greek government will prevent further damage before our return.

The immediate tasks which we face are:

The completion of the new Museum structure and the transfer of the finds from the old storeroom to it;

The cleaning of the wreckage in the Arsinoeion, the removal of earth to its east and the restoration of the terrace there;

The restoration and cleaning of the Anaktoron and the removal of earth above and behind its east wall;

A cleaning of the badly overgrown ruin of the great "New Temple" excavated by the Austrians.

These tasks, if conditions and means allow, should be fulfilled within the course of the year 1948.

Karl Lehmann

Pompeii, August 6, 1947

British Information Service

CIRCULAR MOUNDS ARE CHARACTERISTIC OF BRONZE AGE BURIAL IN BRITAIN. THE CLUSTER SHOWN HERE IS ON OVERTON HILL, WILTSHIRE.

RECENT DISCOVERIES IN BRITAIN

War is liable to inflict brutal damage upon the remains of the past in all countries, but it may also lead to new discoveries. In Britain, intensity of military preparation was out of proportion to the small area of the country. Thus the construction of airfields, and the appropriation of open land for bombing grounds and artillery ranges, were certain to cause the frequent destruction of antiquities. Fortunately, however, collaboration was achieved between the various Service Ministries and the Department for Ancient Monuments of the Ministry of Works. This made possible the survey and excavation of almost all such threatened sites before they were destroyed. The Ancient Monuments Department arranged for the excavation of 55 distinct sites of this kind, many of them containing a considerable number of individual monuments.

Neolithic Barrows

To begin with the earlier periods, an excavation in the Cotswolds gave most useful new evidence for the architectural development of the great communal tombs of the Neolithic or New Stone Age. These were the so-called chambered long barrows. In these, burial chambers built from huge slabs of stone are buried in pear-shaped mounds of earth or stones sometimes as much as 300 feet long. For a long time two architectural phases had been recognized in these tombs. In the earlier one, an imposing chamber is approached along a passage from a portal at one end of the mound. Evidently this was designed for ceremonial purposes. A later phase showed this ritual portal still built, but a sham. The real entries to the burial chambers, now much smaller but several in number, were in the long sides of the mound. The newest discovery is of a hitherto unknown plan. In this the single large chamber is still approached through the ritual portal, but it also has openings on the sides. Thus it provides an interesting form intermediate between the early and the late type.

Bronze Age Burial

Over a hundred of the circular mounds or round barrows most characteristic of Bronze Age burial in Britain were excavated, with some good results. A few produced important grave goods, the most spectacular being a fine pair of gold earrings. Perhaps of greater scientific significance were the structural remains which exceptionally skilful digging revealed in some of these round barrows. Examples, as far apart as Hampshire and South Wales, were proved to have been raised over wooden constructions certainly representing some kind of ritual dwelling for the dead. These barrows were all much ruined and the results are proof of what can be achieved, even at the most unpromising sites, by a fine technique of digging.

Iron Age Temple

Perhaps the most important of all these official excavations was that of an Iron Age temple at Heathrow, near Hounslow, in Middlesex. This site was already known, but merely as a roughly rectangular banked enclosure of little apparent distinction. However, the whole area was stripped of topsoil. It was then found that one end had contained a group of round huts encircled by ditches. At the other had stood a rectangular wooden building, enclosed by a colonnade measuring 30 by 15 feet.

This plan seemed to leave no doubt that the building was a temple built very much on the Greek model. Such an architectural form hitherto had been quite unsuspected in Britain, at the date between 500 and 250 B.C. to which the pottery finds assigned it.

Roman Villa

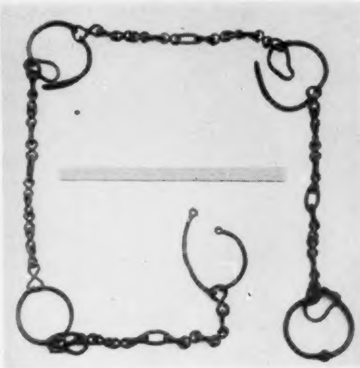
Finally, among these "rescue" excavations a Roman site deserves mention, that of a villa at Welwyn, Hertfordshire. The Roman building consisted of a modest house, of the first century A.D., enlarged in the middle of the second, then sacked and abandoned at the time of the great barbarian raids of 367–8 A.D. Of far greater importance was the discovery that the villa had stood on the site of older buildings. These were substantial huts inhabited for at least two generations before the Roman conquest. Evidence for the transition from the Celtic Britain of the prehistoric Iron Age to the Roman Britain, province of a historic empire, is always eagerly sought by historians. Here at Welwyn was a discovery to show how little disturbance the conquest had brought at least to one Celtic land-owning family. Living on the same plot of ground, no doubt cultivating much the same land, they had merely pulled down the primitive huts, which had satisfied them before, in order to build again in the more civilized and substantial manner introduced by their Roman rulers.

London's Roman City Wall

Investigations of a different kind were made possible as a direct result of enemy action. All these activities are concerned with Roman antiquities. The sites of most Roman British provincial towns have been continuously occupied from Saxon or mediaeval times. High-explosive bombs frequently removed the accumulated building of centuries and made it possible to

reach the underlying Roman foundations. In the case of London, which was for long also the capital of the Roman province, a bomb actually stripped away more recent and flimsy buildings, exposing a stretch of the Roman city wall standing above ground. More usually the work has been a matter of excavation in the basements and beneath the floors of destroyed houses. This is being undertaken in London itself, and is soon to be developed on a much larger scale.

At Canterbury, a town associated with so many great events in English history, most valuable discoveries already have been made. Digging in the heart of the modern town has shown what might indeed have been expected on a site within the earliest area of Roman conquest. Less expected was the evidence—pottery, coins and the foundations of a wooden building —that already before the conquest Canterbury had been settled by the native Celtic population. This means that it is one of the very few cities able to claim unbroken occupation since the Iron Age.



PREHISTORIC BRONZE AND IRON OBJECTS FOUND DURING THE CONSTRUCTION OF AN AIRFIELD AT LLYN CERRIG LAKE, IN THE ISLAND OF ANGLESEY, OFF THE NORTH WELSH COAST, INCLUDE THIS IRON GANG-CHAIN FOR FIVE CAPTIVES, USED NO DOUBT IN THE SLAVE TRADE WHICH AROSE FROM THE INTERTRIBAL WARFARE OF THE ANCIENT BRITISH PERIOD. THE COLLARS ARE CONNECTED BY CHAINS OF FIGURE-8 LINKS OF A CURIOUSLY MODERN TYPE, AND THE IRON HAD BEEN SO WELL PRESERVED IN THE PEATY SOIL THAT FOR A SHORT TIME AFTER ITS DISCOVERY THE CHAIN WAS USED BY THE WORKMEN TO DRAG TRUCKS OUT OF THE MUD.

By permission of the National Museum of Wales

Slave Chains

The most dramatic and the most historically important of all these wartime discoveries was made entirely by chance. A mechanical digger had been used for leveling an airfield at Llyn Cerrig lake, in the island of Anglesey on the North Welsh coast. The foreman's attention was attracted by some curious old chains that the men were using to drag lorries out of the mud. The matter was reported to the National Museum of Wales at Cardiff. There the chains were identified as a known, but very rare, type of Iron Age antiquity: slave chains, used to fasten gangs of victims by the neck. Investigation of the Anglesey site was, of course, immediately undertaken, and a great mass of other Iron Age objects was pulled out of the peat. These included fragments, mainly the iron tires, of a large number of chariots, as well as horse bits and other harness fittings. There were many spears, swords, and shields, part of a ceremonial wand of office, a bronze trumpet, and a crescentic bronze plaque beautifully ornamented in the La Tène style of Celtic art.

Although these objects vary widely in age, none show any Roman influence and they are judged to have been made between 150 B.C. and 50 A.D. Their styles show them to have been manufactured in many different parts of Britain. A few pieces even come from Ireland. Such a rich and eclectic collection seems out of place in a remote island.

JACQUETTA HAWKES,
Fellow of the Royal Society of Antiquaries

STUDENTS FROM SOUTHERN HIGH SCHOOL, BALTIMORE, SKETCHING IN THE POTTERY COLLECTION OF THE WALTERS ART GALLERY, 1947.

WHO USES THE ARCHAEOLOGICAL MATERIAL IN AMERICAN MUSEUMS?

Many Americans still live who were born before the founding of our great art museums. Despite relative youth, however, museums in the United States have succeeded in collecting vast hoards of archaeological material running the gamut from gems and safety pins to monoliths and complete tombs. The scope and quality of these resources are well known in archaeological circles and need no elaboration. It is doubtful, though, whether archaeologists and others acquainted with these collections are equally aware of the use now made of this material. And yet, if interest in the methods and the results of archaeology is to spread in ever widening circles, a knowledge of the use to which these collections are put as well as of those people who use them is a matter of prime importance.

In the confusion of the modern world the news value of the past is slight. Even the opulent Tut-ankh-Amen would have had difficulty in thrusting aside the countless articles on prices, famines, hurricanes, and international politics in order to land on the front page had he but rested undisturbed for another quarter of a century. When an occasional back page item does announce a recent discovery in the field, the archaeologist who made it is referred to in terms of the *rara avis* pursuing a career completely unrelated to current problems. The discoveries themselves are treated as isolated items of transient moment and not as links in a chain of vital importance to us all. Little direct good and slight increased interest on the part of the layman can result from such summary treatment.

On the other hand, no better breeding ground exists for an interest in archaeology than the museum collection. In the museum the public is confronted with actuality. No fanfare or reportorial gymnastics are necessary for a person to recognize the significance of archaeological discoveries. Indeed, it is only in the museum that the public may make the direct contact with the past which is needed to make that past become alive. How this contact is managed is the basis of this article. It is a matter of deep concern to all who believe that a study of the past is one road to an understanding of the present.

The museum visitor is an elusive soul whose past, present and future are not readily discovered. In general, he may be said to represent a cross-section of humanity in terms of age, intelligence and national origin. And yet, in any attempt to analyze the museum's public two main categories are self-evident. These, of course, represent the marked division between adults and children. Among the former group exist four stages in the ideal progression from the disinterested layman to the professional archaeologist addicted to his subject. In the first stage is found what the museums like to refer to as the "casual" visitor. "Casual" is a deceptive term and no doubt unfair, but it is nonetheless descriptive of the visitor who comes to the museum with no apparent motive other than curiosity. In his meanderings, the chances are good that this visitor will pass through the galleries devoted to ancient times. Observation has shown that most visitors instinctively turn to the right upon entering a building, and museum custom places Egypt, or possibly Mesopotamia, in this strategic spot. The result is that the visitor tends to land im-

mediately in the midst of archaeological material. This is fortunate since the impression he receives of these first galleries will be much more favorable than that received in rooms of later periods when, foot-sore and weary, he searches for the nearest exit.

This visitor will probably have but slight background for an immediate comprehension of the objects before him. Historical knowledge gained in school or college will long since have passed to the inner recesses of his subconscious mind. To revive these long dormant interests is a difficult task in which two factors are of primary importance. Thus, what a visitor derives from his visit will be determined partly by the ability of the subjects to "speak for themselves" and to impress him by their character and quality. More important at first, however, will be the effectiveness of the exhibition's arrangement—its clarity, drama, and aptness in precise and simple explanation.

Let us assume that our "casual" visitor reacts as we would wish. His curiosity is piqued; his interest stimulated; and he decides to return another day. This time he goes directly to the gallery which first intrigued him. He wants to discover more of the facts which lie behind the objects. Turning to the labels, he reads them thoroughly and, unfortunately, finds that they are short, generally uninformative and cluttered with incomprehensible numbers. Still undaunted he discovers by reading various announcements that the museum possesses a library and that it maintains a schedule of tours, talks and lectures. He decides to investigate.

This step marks his introduction to the second stage in his development. He has travelled as far as he can alone and unaided. At this point the museum staff must enter to direct him and to maintain his new-found interest by offering the services either of its library or of its instructors. By declaring himself and thus ceasing to be "casual," this visitor now becomes more than another attendance digit or click of the turnstile. He becomes an individual asking for service.

The last two stages in our progression are of little importance in this particular connection since they embrace those members of the public in whose lives and hearts archaeology has already found a lasting place. In the first of these stages fall those who have, in the study of the past, an avocation. This group of part-time archaeologists and other interested persons who "keep up with the field" will generally form the bulk of the membership in the local archaeological societies. The last stage includes the professionals who use museum collections vocationally.

Ideally, then, the adult may climb the ladder from layman to specialist. Few, of course, will ever become practicing archaeologists. On the other hand, many are likely to reach the third stage in which archaeology becomes a lifelong avocation. This statement can be attested to by the educational staffs of any museum in the country. The net result, however, is not large. Despite the amount of preliminary work which has been accomplished, adult education in museums is still in its infancy. The romance of archaeology is unquestionably a powerful lure, but its magnetism diminishes in direct proportion to the number of more immediate interests in the everyday life of the average person. Homes and children, concerts and movies, and countless other forms of entertainment and leisure time pursuits are strong competitors for the adult's off hours. Nonetheless, as museums become more adept at presenting challenging and exciting exhibitions it is hoped that more and more adults will be induced to follow the rungs to the top.

An entirely different, and perhaps more hopeful, situation exists when one considers children. The child is easy to reach. School classes are mobile units which can be brought to the museum. Furthermore, as long as the child is in school he is subjected to a rapid fire of new experiences. Many of these experiences may be greatly enriched by visits to a museum. Thus classes in History, Latin, Art and even English can be made infinitely more interesting by the use of archaeological material introduced as evidence that the peoples studied actually lived and, perhaps what is more important, were human like ourselves. Because of the child's accessibility and because his current studies are known, the development in him of a basic recognition of the importance which archaeology bears to the sum total of human experience is relatively simple. It is true that on entering his later teens the family auto, sports, and an endless succession of lady loves occupy the major portion of his waking moments. Art and archaeology have a tendency to be shelved at this vital point in his career. However, the seeds planted earlier, if planted well, should remain as a basis for future growth in maturity.

There is nothing novel in this theory and the approach it implies. For several decades museums have been urging the schools to take advantage of the visual material on hand in their communities. Gradually the schools have accepted the use of museum material as an integral part of the school programs. Today literally thousands upon thousands of school children are exposed to archaeological material each year. As one small indication

Students from Southern High School, Baltimore, sketching archaeological material in the Egyptian Section of the Walters Art Gallery, 1947.

of the extent to which this practice has grown it can be noted that an estimated minimum of 4,000 children attended talks and discussions on archaeological material at the Walters Art Gallery in Baltimore during the past school year. Speaking relatively, one can state that each child probably derived as much information and inspiration from attending these activities as did the approximately two hundred and fifty adults who constituted the total attendance at meetings of the local society of the Archaeological Institute of America. If the attendance totals at similar museums throughout the country could be added to the first figure, the result would prove that the overwhelming majority of people being introduced to archaeology for the first time are children coming to museums in relation to their school work.

The battle for the acceptance of museum material as a necessary part of the child's education has been won. In Baltimore, for example, full cooperation exists between the various museums and the school officials in planning programs, particularly for the Art, History, Latin, English and French classes. Student groups, largely of junior and senior high school age, attend activities at museums throughout the school year. These activities are planned to dovetail closely with established courses. At the Walters Art Gallery during the current year English classes will hear talks on "Greek Gods and Myths"; History classes will come for "Egyptian Times," "Greek Times," and "Roman Times"; Latin classes will receive lectures on "A Tour of Rome," "Roman Daily Life," "Soldiers and Gladiators," "Why Know the Romans?" "Rome before Caesar," "Julius Caesar and His Successors," and "Rome and Christianity." In all of these classes the subject matter is presented essentially as history illustrated by objects in the collections. Finally, the Art classes, such as the one illustrated, will come for discussions on art history and for sketching of the objects.

But where one battle ceases, another begins. So successfully have museums won the first that now they are faced with the serious problem of providing for the flood of children which fills their galleries, auditoriums and classrooms. Wherever possible museums are expanding their programs. Naturally, however, limits exist to any museum's capacity. Space is restricted and staffs are small. Because of these practical barriers it is unlikely that any museum can ever hope to bring all the children of a community to see the exhibitions installed in its building. One solution to the problem of space is to reverse the process and take the museum to the child. This is being done extensively in many communities through the medium of traveling exhibitions.

A solution in terms of space, however, is only a partial solution to the whole problem. Someone must be available to explain and discuss the exhibitions whether held in the museum or in the school. Since the likelihood of museum staffs expanding sufficiently to meet this crisis at the present time is small, the solution in terms of staff lies in the training of teachers to conduct their own classes through the various exhibitions. And training there must be. Teaching from the object requires a different approach from teaching from the textbook. Thus, although the teacher may be equipped with the necessary historical knowledge, he will probably not be able, without instruction, to relate the objects to that knowledge.

Such training has been attempted by many museums with varying degrees of success. In most instances, however, training has lapsed under the constant pressure of other, more immediate activities. Eventually this training should become a standard practice in teacher training institutions. But until the need is recognized by curriculum planners in upper educational circles, the museums will continue to do their best under difficult circumstances.

We need help, however, and this help can come to a great extent from the archaeologists themselves. The most practical way that this help can be proffered is through the publication of articles intended for use by the teachers in their work. Few teachers have the time or energy after a tedious day to pore over scholarly material, sifting out the simple data which would aid their particular class. Museums have attempted to a certain extent to fill this need by publication of picture books and short pamphlets on a variety of basic subjects. These have been of notable aid to many teachers. The quantity, however, is nowhere near sufficient. Furthermore, circulation of museum publications tends to be limited to the local geographic area. Of great value, therefore, would be articles appearing regularly in a periodical such as this to which schools and teachers can subscribe. Topics could cover homes, family life, dress, amusements, education, religion and warfare as well as countless others. When possible they should be illustrated by material from American collections. Other articles could be written on the practical ways and means of using museum material as an aid in classroom work. Certainly the extensive use of museum material at the present time would indicate that such articles would not fall on barren soil. Two ends would be served in their publication: the general spreading of interest in archaeological matters and the specific provision for teachers with accurate information to pass on to their students.

THEODORE L. LOW
Walters Art Gallery

NEWS

A. A. A.

The annual meetings of the American Anthropological Association, originally planned for St. Louis, were scheduled for December 28-31, at the University of New Mexico, Albuquerque, New Mexico. The program chairman was LOREN EISELEY, of the department of Anthropology, University of Pennsylvania, Philadelphia 4, Pennsylvania.

The *News Bulletin* of the American Anthropological Association has a new editor, Professor D. B. STOUT, of Syracuse University, Syracuse 10, New York, who is also secretary of the association.

A. A. A. News Bulletin No. 3, published in September, 1947, contains *inter alia* an important report of the Committee for the Recovery of Archaeological Remains (WILLIAM S. WEBB, Chairman; FREDERICK JOHNSON, Secretary; A. V. KIDDER and J. O. BREW). Certain areas of the Missouri River Basin will be flooded by Federal irrigation and flood control projects. The Bureau of Reclamation had requested a congressional appropriation of $64,500 for an archaeological and palaeontological reconnaissance in the areas to be flooded. The House struck out this item, but, following spirited testimony offered by Committee members, the appropriation was restored. The survey, directed by the Smithsonian Institution from field headquarters at the University of Nebraska Laboratory of Anthropology, has now been launched.

ROBINSON JEFFERS' POETIC ADAPTATION OF EURIPIDES' "MEDEA" OPENED AT THE NATIONAL THEATER, NEW YORK, ON OCTOBER 20, 1947, WITH JUDITH ANDERSON AS MEDEA, JOHN GIELGUD AS JASON, FLORENCE REED AS THE NURSE, ALBERT HECHT AS CREON, AND THREE SLOW-WITTED WOMEN OF CORINTH AS A TOKEN CHORUS. BEFORE THE DOORS OF A GREY MEGARON, MEDEA ENACTS THE HORRID STORY OF HER CULMINATING VENGEANCE WITH FRIGHTENING SINCERITY.

THE REVIEWERS, FRANKLY APPALLED AT THE TORRENTS OF PASSION RELEASED BY MISS ANDERSON, FOUND MR. GIELGUD UNCONVINCING. EURIPIDES CAN BE PROUD OF THEM ALL. NO STUDENT OF DRAMA NEED WONDER ANY LONGER HOW PROFOUNDLY ATTIC TRAGEDY MOVED ITS HEARERS; HE CAN NOW SEE FOR HIMSELF, AND BE SHOCKED INTO MUTE HORROR BY A PORTRAYAL NO ATHENIAN MEDEA CAN HAVE SURPASSED.

Lime Creek Man

The *New York Times* of November 14, 1947, carried a significant announcement by Dr. C. BERTRAND SCHULTZ, director of the University of Nebraska State Museum. Museum staff members, cooperating with the Smithsonian Institution in the Missouri River Basin survey, have been prospecting along Lime Creek, which will be inundated in 1949 by a reservoir to be constructed downstream by the Bureau of Reclamation. Along the creek, twelve miles north of Cambridge, Nebraska, they have found three camp sites of semi-nomadic hunters, which Dr. SCHULTZ assigns to the last interglacial period, twenty thousand or more years ago. This would indisputably be the earliest record of Man in the Western Hemisphere. The discovery culminates a seventeen-year search by the museum.

ALLEN GRAFFHAM, of the museum staff, made the first discovery in April, 1947; the other sites were found and partly exposed in July and in August. They contain tools and weapons of stone and bone associated with the skeletal remains of extinct mammals, birds, and reptiles, but, so far, no human bones. Extensive excavations will be undertaken this spring.

It is not often granted such a project to justify itself by such prompt and startling results.

S. A. A. S.

Prehistorians in South Africa formed, in 1944, the South African Archaeological Society, with the Abbé BREUIL as president, regular meetings at the active centers, Johannesburg and Cape Town, and two serial publications issued free to members, quarterly *Bulletins* and annual *Handbooks*. In view of the sensational discoveries made in Kenya and South Africa in the past decade, prehistorians generally will require access to the society's publications.

The society will accept institutional and individual memberships at £1 per annum; for information, address The Hon. General Secretary, The South African Archaeological Society, P. O. Box 31, Claremont, South Africa.

Handbook No. 3, J. F. SCHOFIELD, *Primitive Pottery of South Africa,* has been announced for December, 1947.

Visitor

H. T. WADE-GERY, Wykeham Professor of Ancient History and Fellow of New

College, Oxford, is a Visiting Professor at the Institute for Advanced Study, Princeton, New Jersey. Mr. WADE-GERY arrived at the end of September and will remain until May. He will engage principally in research in epigraphical problems.

Cholera and Archaeology

From a correspondent in Alexandria, whose anonymity apparently should be guarded, we learn that, as of October 2, "Wace has had to stop his Kom el Dik dig as the area is inside an army camp and until the cholera scare is over the Egyptian army does not want to be contaminated . . . by civilians."

† *George Grant MacCurdy*
1863–1947

Dr. GEORGE GRANT MACCURDY, Professor Emeritus of Anthropology at Yale University and former director of the American School of Prehistoric Research, was struck by an automobile in Green Brook Township, New Jersey, on Saturday, November 15, 1947, and was taken to Muhlenberg Hospital, Plainfield, where he died that afternoon.

Stephens Plaque

JOHN LLOYD STEPHENS, a native of Shrewsbury, New Jersey, was a lawyer, an insatiable traveler, a steamship promoter who established the first transatlantic service between New York and Bremen, a railroad organizer whose Panama Railroad Company built the first railroad across Panama, and the possessor of a distinguished sense of humor.

The joyous narratives of his muleback explorations, *Incidents of Travel in Central America, Chiapas and Yucatan*, published in three volumes in 1841, and *Incidents of Travel in Yucatan,* published in 1843, with drawings by FREDERICK CATHERWOOD, introduced the Maya monuments to society, established STEPHENS as one of travel's most charming raconteurs, and made him an archaeological legend. He died in New York in 1852, and the place of his tomb was forgotten.

In 1941, after a long search, Mr. HARVEY E. MOLE of the New Jersey Historical Society located the Stephens vault in the Marble Cemetery, on Second street between First and Second avenues, New York. On Thursday, October 9, 1947, a committee headed by Mr. MOLE dedicated, with appropriate ceremony, the memorial plaque pictured above; BEN GRAUER of National Broadcasting Company introduced Dr. A. V. KIDDER of the Carnegie Institution, who delivered the dedicatory

Acme

DR. A. V. KIDDER AND MR. BEN GRAUER AT THE TOMB OF JOHN LLOYD STEPHENS, MAYA EXPLORER, OCTOBER 9, 1947.

address, and the Reverend ROELIF H. BROOKS, rector of St. Thomas's Episcopal Church, who delivered the benediction.

VICTOR W. VON HAGEN'S biography of STEPHENS, *Maya Explorer: John Lloyd Stephens and the Lost Cities of Central America and Yucatan,* was published recently by the University of Oklahoma Press.

FROELICH GLADSTONE RAINEY, WHO RECENTLY ASSUMED THE DIRECTORSHIP OF THE UNIVERSITY MUSEUM.

New Appointment

FROELICH GLADSTONE RAINEY was born at Black River Falls, Wisconsin, on June 18, 1907. He spent most of his childhood on his father's cattle ranch in eastern Montana. Graduating from the University of Chicago with a Ph.B. in English in 1929, he traveled around the world; he spent the winter of 1929-30 teaching English in the Philippine Islands, and in the summer of 1930 he was a student at the American School of Prehistoric Research in France.

From 1931 to 1935 he was at Yale University, first as Assistant in Anthropology, then as Assistant Curator in Anthropology at the Peabody Museum; during this period he also spent two seasons in archaeological research in the West Indies and a summer teaching Anthropology in the University of Puerto Rico. He received the degree of Ph.D. in Anthropology from Yale in 1935.

From 1935 until the United States entered the war he conducted anthropological and archaeological exploration and research in Alaska for the American Museum of Natural History and the University of Alaska. His scientific publications during this period include *Puerto Rican Archaeology* (1935), *Archaeological Excavations on St. Lawrence Island* (1938), *Archaeological Excavations in Haiti* (1940–), 'Ipiutak Culture at Point Hope, Alaska,' *American Anthropologist* (1941), and 'Native Economy and Survival in Arctic Alaska,' *Journal of Applied Ethnology* (1941). The final report of his researches at Point Hope, Alaska, in the summers of 1939, 1940, and 1941, written in collaboration with Dr. HELGE LARSEN of the Danish National Museum, was to be published by the American Museum of Natural History at the end of 1947.

In 1942, at the instigation of the National Research Council, he made an archaeological reconnaissance of the Alaska highway. From the fall of 1942 until early in 1944 he served with the Board of Economic Warfare, first in connection with a food-producing program in the western Pacific, and later as director of the Quinine Mission in Ecuador. He then joined the State Department, and, assigned to the staff of Ambassador MURPHY, at that time political adviser to General EISENHOWER, served successively in England, France, and Germany. In 1946 he returned to Washington, where he was in charge of inland transport affairs in the Office of Transport and Communications Policy of the State Department.

In 1935 he married PENELOPE LEWIS, of New Haven, Connecticut. They have two daughters, PENELOPE, 7 and PAMELA, 4.

THE BUILDINGS OF THE WEST SIDE OF THE AGORA AT ATHENS.

One of the major results of the excavations which have been conducted by the American School of Classical Studies in the Athenian Agora since 1931 is the recovery of the physical equipment for the government and administration of the most distinguished of all the city states of ancient Greece. The buildings that served this purpose rose on the west side of an open square some eight acres in area, the other sides of which were closed by market halls, colonnades, a fountain house, library, and various sanctuaries; in short, the civic, commercial and cultural centre of the community. From the surviving foundations and scattered blocks of the superstructures of these buildings it has been possible to recover their scheme. As the study of successive buildings is completed, they are modelled in plaster at a scale of 1:200 by Mr. CHRISTOS MAMMELIS, a member of the Agora staff, under the direction of Mr. JOHN TRAVLOS, Architect of the School.

The model of the West Side has now been completed and is shown above. The round building in the lower left is the Tholos or clubhouse of the Councillors. Behind the Tholos appears the Bouleuterion or Council House; to the right of the Tholos rises the Metroon or Sanctuary of the Mother of the Gods, which contained also the state archives. Farther to the right is distinguishable the Ionic façade of the temple of Apollo and, on the extreme right, the stoa of Zeus, in which Socrates and his pupils conversed. The large plain building beyond the Metroon may be tentatively identified as an arsenal. The Doric temple on the hilltop is certainly the sanctuary of Hephaistos, the patron god of the metalworkers whose foundries and workshop have left abundant traces on the slopes of the hill.

— H. A. T.

On September 1, 1947, Dr. RAINEY took office as director of the University Museum, University of Pennsylvania, Philadelphia, Pennsylvania.

Western Massachusetts

The Western Massachusetts Society of the Archaeological Institute of America was organized in Northampton on October 27, 1947. The Society elected Professor VINCENT M. SCRAMUZZA of Smith College as President, and Mr. ROBERT M. BLACKALL of Northampton as Secretary-Treasurer. The formulation of policy and programs was entrusted to a Council consisting of Professors CHARLES H. MORGAN, II, Amherst College; LUCY T. SHOE, Mt. Holyoke College; PHYLLIS W. LEHMANN, Smith College; and WILLIAM H. PIERSON, JR., Williams College. According to present plans meetings will be held in rotation at Amherst, Northampton, South Hadley, and Williamstown.

The highlight of the first meeting was an illustrated lecture by KARL LEHMANN of the Institute of Fine Arts, New York University, on "Thomas Jefferson and the Monuments of Antiquity." Introduced by President HERBERT DAVIS of Smith College, Professor LEHMANN "wove into a magic pattern the Roman challenge and the American response, the gentleman Pliny the Younger and the gentleman Thomas Jefferson, the former's Tuscan villa and the latter's Virginia plantation, the Pantheon and the Rotunda at Charlottesville. In the process the aesthetic development of Jefferson stood magnificently revealed."

Washington

The Washington Society of the Archaeological Institute of America was re-established on November 12, 1947. The first meeting was held at Dumbarton Oaks; about sixty people were present. HENRY T. ROWELL of The Johns Hopkins University spoke on "Ostia on the Tiber" [for details see pages 34-43 of this issue—Ed.] Election of officers was not held at that meeting, but it was planned to hold a second meeting, at which elections would be held, in December.

Request

ARCHAEOLOGY proposes to devote this section of each issue, four or five pages, to archaeological news from all over the world: Opening of excavations, formal and informal discoveries, completion of research, appointments and promotions, fellowships and scholarships, exhibitions of archaeological interest, formation of new societies, unusual activities, statements of policy, and so on. The items on these pages offer samples; the ARCHAEOLOGICAL NEWSLETTER provides more samples. They are not complete. To make them complete requires that archaeologists and friends of archaeology everywhere contrive to inform the editors of noteworthy events within their ken.

Newsletter

Until further notice, the plan is to publish issues of the mimeographed ARCHAEOLOGICAL NEWSLETTER quarterly, midway between issues of ARCHAEOLOGY. NEWSLETTER No. 8, accordingly, should be mailed to Members about February 10; deadline for contributions would then be about January 25.

Syria and Lebanon

P. MOUTERDE, of the Institut de lettres orientales, Université St. Joseph, Beyrouth, Lebanon, has furnished, via GLANVILLE DOWNEY, the following comments on current events in Syria and Lebanon:

"Syria: A congress for the conservation and study of Arabic antiquities met at Damascus on 13 September, 1947 at the invitation of the League of Arab Nations. The participants, almost without exception, belonged to the Arab states. Before their archaeological tour, the members of the congress were presented with copies of the Guide to Palmyra (in Arabic), the joint work of JEAN STARCKY of the Institut français d' archéologie of Beyrouth and of SALAH ED-DIN AL-MOUNAJJED, chef de bureau of the Service des antiquités at Damascus.

"The Institut français of Damascus, under the direction of Professor HENRI LAOUST, has two pensionnaires: MM. SAMI DAHAN of Syria and N. ELISEEF of France.

"Lebanon: The Service des antiquités of Lebanon, under the direction of the Emir MAURICE CHEHAB, continues the restoration of ancient temples at Ba'albek (Heliopolis), Niha and Faqra.

"The Service has also explored, in Galilee, not far from Tyre, a deposit of Hellenistic statuettes. At Beyrouth, J. LAUFFRAY, architect, has been commissioned to draw up the remains of the forum of Berytus. At Tyre, MAURICE CHEHAB is in charge of an extensive excavation, southwest of the ancient city. The results of all these activities will appear in the *Bulletin du Musée de Beyrouth.*

"Three American prehistoric scholars, Fathers DOHERTY, EWING, and MURPHY, S. J., are continuing the excavations they began in 1938–1939 at Antelias.

"In connection with the operation of freeing the port of Saida (Sidon) from sand, the Service des travaux publics of the government of Lebanon and the Régie générale have called in the expert services of Père A. POIDEBARD for aerial and submarine examination of the port. The results of this investigation, when added to the plan of the ancient port drawn by J. LAUFFRAY, make it possible to compare the port with those of Tyre and Carthage.

"The Institut français d'archéologie at Beyrouth, under the direction of H. SEYRIG, has two pensionnaires: MM. J. STARCKY, professor at the Institut catholique at Paris, and E. WILL, former student at the French School at Athens. The Institut is at work on the publications on Palmyra begun before 1939 by H. SEYRIG and M. AMY, architect. Abbé STARCKY is completing the next fascicule of the C. I. S., which will be the inscriptions of Palmyra.

"Volume III of the *Inscriptions grecques et latines de la Syrie (Antioche, Seleucie),* by the late Père JALABERT and Père MOUTERDE, S. J., is in press, in the series of the Bibliothèque archéologique et historique.

"The architects of the excavation of Enkomi, in Cyprus, under the direction of CL. A. SCHAEFFER, visited Beyrouth in October."

Maimonides

Metropolitan newspapers of December 11 carried an account of the discovery, by SAUL LIEBERMAN, Professor of Palestinian Literature and Institutions at the Jewish Theological Seminary of America, New York, that a manuscript, found in Cairo fifty years ago by SOLOMON SCHECHTER and since then deposited in the library of Cambridge University, contains four long fragments from a lost work by Maimonides, twelfth-century philosopher and rabbinical scholar, on ancient Jewish law; not only that, but according to MORRIS LUTSKY, research assistant at the seminary library, they are in Maimonides' own handwriting.

The work, on the Palestinian Talmud, was never published by Maimonides and was considered to have been lost since his death in 1204.

Athens

The new school year officially began on October 1, though because of irregularities in transportation several members arrived later. Students in residence include Misses MABEL L. LANG, HAZEL PALMER, NATHALIE RUNYON, and MARIAN WELKER, and Messrs. R. K. V. ANDREWS, L. P. MCCAULEY, G. ROGER EDWARDS, and FREDERICK TUNNELL. Two appointed Fellows did not go out: JEROME SPERLING, of Yale University, who is reported to have returned to military service, and LUDWIG EDELSTEIN.

Because of civil disturbances in several sections, the program of school trips was modified; Delphi and the northern part of the northern trip were omitted and a trip to Delos, conducted by SAUL WEINBERG, was substituted.

The Agora excavations, suspended on August 15, were resumed for six weeks on September 15.

At Corinth, excavations were at a standstill during the summer, members of the staff busying themselves working on their specific projects; but one small excavation was completed during September. In the Southeast Building, a well had been cleared last spring, but could not be completely excavated on account of the water. The lower water level at the end of the summer permitted the clearing of the last meter and a half. This proved to contain a fine collection of Megarian bowls, part of one relief bowl with three feet in the shape of masks, other Hellenistic pottery, a gilded terracotta head of Aphrodite or Artemis, half life size, a fine helmeted head of Athens, and other terracotta objects. "The deposit is of particular importance because it can be dated to the time immediately preceding the destruction of Corinth under Mummius."

"Work has been begun on a plaster model of the Lion Monument at Amphipolis, which was restored in 1936 and 1937. The model of the lion is being made by a sculptor, JOHN NOTARAS; the rest will be done by CHRISTOS MAMELIS (other MSS. MAMMELIS–Ed.), the technical expert in the Agora, who made the Agora model under the direction of JOHN TRAVLOS. The expenses for the model of the Lion Monument will be taken out of the funds left over from the restoration of the monument."

". . . It is the biggest thing that has happened here this fall and one of the most encouraging things that has ever happened in archaeological circles. I refer, of course, to the series of lectures that the American School has instituted for the benefit of the large number of Americans who are not archaeologists who are now gathered here as members of the American Mission for Aid to Greece and the American Embassy. It was the idea of Professor OSCAR BRONEER, the Acting Director of the School, to institute a series of Saturday afternoon lectures, about eighteen in all, that would cover the whole range of the history and monuments of Athens from earliest times down to the War of Independence. These are to be given by various members of the staff of the School. Professor BRONEER has also suggested a series of excursions to important sites within easy reach of Athens, these also to be led by members of the School.

"The series was inaugurated on October 11 by Professor BRONEER with a lecture on Early Athens, which was attended by forty-five enthusiastic Americans. It was thought then that the attendance would even off at a somewhat lesser figure for the rest of the series, but when Professor BRONEER gave his second and third lectures, on the Primitive Cult Places on the

North Slope of the Acropolis, the attendance rose to fifty-five and then to seventy. The lectures rapidly became the chief topic of conversation at every gathering of Americans in the city. The talks had by no means been rapid surveys of the high spots, but serious archaeological talks, and the listeners proved to be hungry for detailed information from authoritative sources, as was made evident constantly by their intelligent questions. Each lecture takes two hours and there is much hard climbing to do in many places, but none of this has dampened the ardor of the people or lessened the attendance.

"When Professor Dinsmoor gave the fourth lecture, on the Approach to the Acropolis, there were still more people. At the fifth lecture, by Professor Stevens, on Pausanias' Route on the Acropolis, there were 105 people, and we began to fear that even greater increases would make the group too difficult to move about in these peripatetic talks. Our fears proved fully justified at the sixth lecture, again by Professor Dinsmoor, on the Parthenon and its Predecessors, when the attendance rose to 130, plus some 20 passers-by who attached themselves to the group.

"To judge by the first excursion outside of Athens, this series will be an equally great success. Last Sunday Professor Broneer and I went to Corinth to take the group about and when they gathered there were 80 who had come to see the site and the collections in the museum.

"We will go on to cover the rest of the ancient monuments, to see the Byzantine remains, and to learn about the later periods down to the last century. . . ."

— Saul S. Weinberg.

Oscar Broneer was, at press time, en route to America, and it was hoped that he would arrive in time for the annual meetings on December 29-31. He has been preparing a documentary film on the work of the School and of various features of Greek life which throw light on the life and customs of ancient Greece. Dr. Broneer expects to show this film at New Haven, and widely thereafter in connection with a campaign for funds to increase the School's activities and usefulness.

Summer Session — Athens

The American School at Athens has announced that the summer sessions will be resumed in 1948; the 1948 session, beginning on or shortly before July 10 and lasting for about six weeks, will be directed by Louis E. Lord of Scripps College, Claremont, California. About three weeks will be spent in Athens, the rest on trips to such sites as Aegina, Eleusis, Marathon, Sunium, Rhamnus, Olympia, Corinth, and the Argolid. Members of the session will have all the privileges of the School and will be housed in Loring Hall, the school dormitory. Students interested in attending should make transportation and passport arrangements at once. Further information may be obtained from Professor Lord.

Another feature of pre-war summer sessions in Athens was the Aegean Cruise, organized usually for the last two weeks in August. Efforts to resume these cruises in 1948 are being made. Those who would like to receive further information as it becomes available should send their names and addresses to Louis E. Lord, Scripps College, Claremont, California.

Summer Session — Rome

The School of Classical Studies of the American Academy in Rome has also announced that its summer sessions, resumed under the direction of Henry T. Rowell of The Johns Hopkins University in 1947, will be continued in 1948, again with Professor Rowell in charge. The session will start on or about Monday, July 5, and terminate on or about Friday, August 13. Enrollment will be limited to twenty-five students. The first-come first-served basis of admission last year has been superseded by a committee of the School, which will review all applications shortly after March 1 and select the twenty-five best qualified applicants; at least two-thirds of all the places will be reserved for secondary-school teachers. Several 1947 students received regional scholarships; it is hoped that these may be renewed in 1948.

Dr. Rowell writes, "Academically the course will be conducted along the same general lines which have proved satisfactory in the past. I plan this year, however, to add an Etruscan site to our series of excursions, to place greater emphasis on the authors taught in school Latin, and to do more work at ancient Ostia. I am also arranging for a few more lectures by visiting professors in order to add the knowledge and approach of other teachers to the course. . . . Students this year will not be able to live in the Academy buildings as they did last year since the space is now fully occupied by the regular Fellows. The Academy, however, will do its best to provide satisfactory accommodations and board in the city of Rome, the system that prevailed in pre-war years."

Total basic expenses, including tuition, accommodations, board, and transportation to and from Italy, are estimated at $750. The School will match any $250 regional scholarship with an additional award of $200 and remission of the tuition fee of $50.

For further information, write Miss Mary T. Williams, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Prodigal

George C. Miles graduated from Princeton with honors in English in 1926, and went out to teach for three years at Robert College, Constantinople, taking summer courses at Perugia and Heidelberg, and learning, according to rumors which reached his appalled classmates, to speak Turkish, Bulgarian, Greek, Arabic, Persian, Armenian, and Russian. In 1929-31 he returned for two years at the Graduate School, Princeton, and then went back to Robert College. Somewhere along the way he must have been infected by the *virus archeologicus,* for from 1933 to 1937 he was with the University Museum—Boston Museum of Fine Arts—Oriental Institute expedition to Rayy, Persepolis and Luristan in Persia. In 1937 he received his Ph. D. from Princeton, and in 1939-40 taught Turkish and Persian there. In February, 1941, he disappeared into the U. S. Navy; from 1942 to 1945 he was Assistant Naval Attaché at Ankara, and later turned up as U. S. Naval Liaison Officer in India.

Your editor, wondering what had become of him, discovered him just around the corner, so to speak; he is comfortably installed as Curator of Islamic Coins at the American Numismatic Society, in New York.

BOOK REVIEWS

RIGHTS, DOUGLAS L. **The American Indian in North Carolina.** 296 Pages. Duke University Press, Durham 1947 $5.00

North Carolina provides an area almost unique for the study of the Indian cultures of eastern America, for here most of the main cultures from the North, the South, and even from the West, found a meeting ground. Many of the early explorers touched it. Traders travelled in it. Wars were fought between whites and Indians. Fortunately for our knowledge today JOHN WHITE painted what he saw and others left travel accounts or stories of the wars. Excavation of Indian sites, though still regrettably few in number, have contributed to our knowledge and studies of the living descendants of the ancient tribesmen have added valuable facts about former days.

DOUGLAS L. RIGHTS, student of Indian life since his youth, has mastered the sources and in this book presents the facts he has discovered. The first part of the book is arranged chronologically according to discovery and contacts. This is followed by notes about individual tribes, a chapter on Indian life and one each on archaeology and Indian antiquities. The product is a book crammed with interesting information. Well-chosen quotations from the literary sources give the reader a desire to become acquainted with the originals themselves. One hundred and ten plates, all well chosen and admirably clear, provide ample illustration for the material in the text. The author's arrangement of his material does not always make for easy, consecutive reading. Nevertheless comprehensive knowledge, great enthusiasm for the subject, and a real affection for the people of whom he writes combine to give the book a great deal of color along with sound historical values. No one interested in the Indians of the eastern seaboard can afford to miss it.

WALLACE E. CALDWELL
University of North Carolina

SCHMIDT, CARL F. **Greek Revival Architecture in the Rochester Area.** 200 pages, 71 illustrations from photographs and drawings. Author, Scottsville, New York 1946 $3.50

The excellent study by TALBOT HAMLIN of Columbia University, *Greek Revival Architecture in America* (Oxford University Press, New York 1944), describes the development of a local architecture based as thoroughly upon the Greek as the requirements of design permitted, and the intellectual forces which first won consideration for it, and in the period 1820–1860 enthroned it as the ruling national style.

With so much ground to cover, Mr. HAMLIN could describe eloquently the trends in the great metropolitan centers of the seaboard, but elsewhere had room to locate in time and space only the work of important individual architects, and significant single buildings. Large areas of the country are mere blanks on his canvas, as Mr. HAMLIN himself acknowledges; but his book has built a framework on which other historians of architecture may now assemble a series of regional studies to complete the picture.

Mr. CARL F. SCHMIDT is an architect of Scottsville, New York, a village in the Genesee Valley ten miles above Rochester. He has furnished a model of how it may be done in his *Greek Revival Architecture in the Rochester Area.* He begins with an account of the inception of the style, noting the contemporary Greek Revival movement in Europe and emphasizing rather more clearly than Mr. HAMLIN its fundamental sterility, in contrast with the fertile imagination and deft inventiveness which characterized the American movement and made it for half a century a living, sophisticated, original, national architecture. This chapter, though brief, contains many provocative suggestions. The next chapter sets the stage for Rochester and its vicinity; the first settlers built the first log cabins on the site soon after 1800, and by the late 1820's masons and carpenters were busy lining the streets of the thriving village with Greek Revival façades, and also with Post-Colonial and Gothic Revival—eclecticism had arrived, the builders' handbooks offered a selection of details, and most buildings show some intermingling of styles. Fortunately, the early designers have not been forgotten; Mr. SCHMIDT is well read in the history of the Genesee Valley, and has wrung from the records the names of CAPTAIN DANIEL LOOMIS, his son ISAAC LOOMIS, and S. P. HASTINGS, as well as such lesser figures as ROBERT T. ELLIOTT, MARVIN AUSTIN, and JASON BASSETT. Some of the buildings assigned to them are still standing.

Succeeding chapters take up in turn Entrances and Porches, Materials and Details, Interiors, Mouldings, and Builders and the Builders' Handbooks. These chapters, with technical notes and many detailed drawings, are written for the professional architect rather than the layman. Here one might wish for more floor plans; many an amateur has wondered to what extent the preoccupation with façade acted as a straitjacket to stifle innovation in the interior.

Two final chapters list and briefly describe a number of individual buildings; the first contains Greek Revival buildings in Rochester itself, the second those in the surrounding villages. These are abundantly illustrated by photographs and by neat architectural drawings by the author; admire particularly the Campbell-Whittlesey House in Rochester (illustrated on pages 11, 71, 99, 103, 119, 125, 129, 133), with its lovely interior; College Hall, at Lima Seminary, Lima (page 24); the bold and unusual Bowman-Furnald house at Clarkson (pages 66, 153); the Presbyterian Church at Brockport (page 145), with Mr. SCHMIDT'S acute comments (pages 148, 150) on the problem of designing a Greek Revival steeple with no classical examples to follow; and the Walter Ferral house in Scottsville (pages 183, 189), with its vigorous and novel design and details.

We should like to hear more about the Society for the Preservation of Landmarks in Western New York, which has acquired and carefully restored the Campbell-Whittlesey house; other activities of a society so named should attract wide interest.

Mr. SCHMIDT has rendered a signal public service by assembling and publishing the material and by stressing the constant forces of change, adaptation, modification, and confidence in native good taste rather than slavish dependence upon the copybooks, which kept the Greek Revival movement healthy. He has published this and a companion volume, *Cobblestone Architecture,* at his own expense, exacting obvious economies of engraving, printing, and binding; and the services of an editor would have spared Mr. SCHMIDT some repetition and a number of misprints and misspellings. It is now to be hoped that an alert publisher will commission Mr. SCHMIDT to do for the whole rich region of Western New York what Mr. HAMLIN has done for the urban movement on the seaboard, and publish it in a format commensurate with the charm of the material.

Earlier, Mr. SCHMIDT had published a volume on ***Cobblestone Architecture*,**[1] a curious local offshoot of the Greek Revival style, found in some three hundred examples along the south shore of Lake Ontario and almost nowhere else. Here the details of porches, doors and windows, attics, eaves and cornices follow closely enough the traditional patterns of Greek Revival; but the exterior wall surfaces are formed of smooth, well-rounded stones from the lake beaches and stream beds, carefully selected for uniform size, shape, and color, and meticulously set, in fine, very hard mortar, in horizontal courses so that each stone shows a roughly hemispherical or ovoid face. Inland, this style was carried out in fieldstones from glacial moraines, which had the added advantage of getting unwanted stones out of tilled fields; but it was not possible to find fieldstones of uniform size and polish, so that these walls are harsher and more rugged than the lakestone construction.

The moulding, with special tools, of the horizontal and vertical mortar joints between stones became a special private art, and to erect such a wall called for long, painstaking labor by master craftsmen, costly enough when masons received a dollar a day and keep, but forbidding now. Mr. SCHMIDT, who has restored or altered several of these buildings, has had unique opportunities for studying their construction, and the greater part of his text and illustrations is devoted to close examination of the stone facings and the manner in which they were laid.

Few examples are found in the larger towns; Cobblestone was primarily a rural style, suitable for farmhouses and outbuildings and also for churches, schools and shops. Almost indestructible, and standing a little to one side of the march of progress, almost every cobblestone house ever built must be still standing. In comparison with the Greek Revival mansions of the cities and great plantations, these houses are essentially simple and unpretentious, but this does not mean that they were irretrievably agrarian; the Steven Taber house near Castile, built in 1844, illustrated by Mr. SCHMIDT on page 21, is as delightful a small house as one could wish.

J. J.

[1] SCHMIDT, CARL F. **Cobblestone Architecture.** 59 pages, 62 illustrations from photographs and drawings. Author, Scottsville, New York 1944 $2.50

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BAUMGARTEL, ELISE J. The Cultures of Prehistoric Egypt. xi, 122 pages, 13 plates. Oxford University Press, Oxford 1947 £2 2s.

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BROWN, T. BURTON. Studies in Third Millennium History. 120 pages, 3 plates, 9 figures. Luzac, London 1947 10s. 6d.

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